SQUARE DANCING



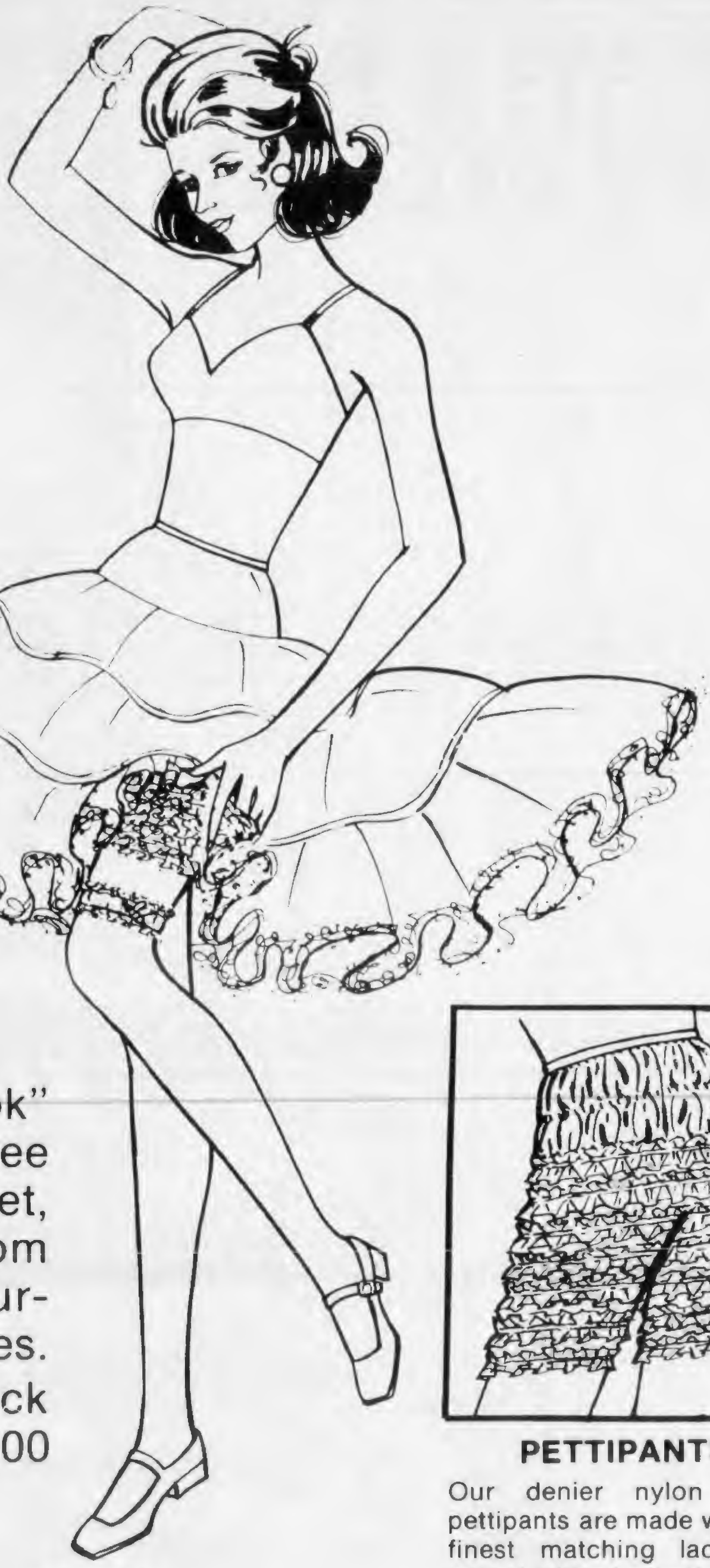
DECEMBER, 1979

$1.00 PER COPY



official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY





PETTICOAT

The "Extremely Full Look" totalling 50 yards. Three layers of ruffled nylon net, trimmed with lace on bottom tiers; matching binding luxuriously overlays the ruffles.
Colors: White, Red and Black
..... $29.00

PETTIPANTS

Our denier nylon tricot pettipants are made with the finest matching lace and sewed with elastic thread to assure a fine comfortable fit with frilly beauty.

501 - 7 Rows of Lace - $8.00
502 - 9 Rows of Lace - $9.00
Colors: White - Red - Black

Faulkner's,

Residents outside Missouri use our TOLL-FREE number: 1-800-821-5524

Write for FREE BROCHURE

SQUARE DANCE & WESTERN STORE
8916 Troost Kansas City, Missouri 64131



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I have been dancing about 10 years and I really like Legacy's resolution to produce a more realistic Mainstream. Our club in 1978 had 143 regular members, 67 in a new class. The dancing was so hard membership dropped to 120 for 1979 and a new class with 30 members have just joined us making it 150. So many workshop movements have almost wrecked our club and we had to raise dues to revive.

Mrs. Grant Wortman
Indian Harbour Beach, Florida

Dear Editor:

I'm not often moved to write to magazines but I take exception to the remark of Dick and Jo King that they assume that all callers are only paying "lip service" or no service at all to the "Smooth Dancing" project. The callers in this area have, for several years, been trying to keep the dancing smooth and we all stress this in teaching our classes. The basics of smooth

(Please turn to page 55)



5 As I See It by Bob Osgood
8 Gridiron Hoedown
9 Early Days of Hash
12 Discovery — Turn Under Family
14 Traditional Treasury
15 Clogging Square Dancers
16 People to People
18 26 Years in Taiwan
19 Callers/Dancers Notebook
23 Dancers Walkthru
26 Ladies on the Square
27 Roundancer Module
28 Paging the Roundancers
29 Advanced Dancing
30 Contra Corner
31 Take a Good Look
32 Publication Profile
33 Style Lab — Relay the Deucey
36 National Convention
37 Round the World of Square Dancing
40 1979 Index of SQUARE DANCING
45 Callers/Teachers Workshop
54 Caller of the Month
61 Experimental Notes

SQUARE DANCING
(ISSN 0037-2889)
OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
VOL. XXXI-NO. 12

Published monthly for and by Square Dancers and for the general enjoyment of all.

Copyright 1979, Sets In Order, Incorporated
All rights reserved.

PERMISSION TO REPRINT: You may reprint short articles by using the following credit line: "Reprinted from SQUARE DANCING, official publication of The Sets in Order American Square Dance Society." Please also credit any by-lined authors. Write us for permission to reprint longer articles.

Membership $8.00 per year includes 12 issues of the Official Magazine

Second Class postage paid at Los Angeles, Calif.
POSTMASTER: Send address changes to
462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434

GENERAL STAFF

Editor and Advertising	Bob Osgood
Editorial Assistant	Jim Spence
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

Meet "THE BOSS" by *Clinton*

- Power enough for 100 squares — twice the power of our previous models, yet small and light-weight for quick, convenient portability!



- Exceptional reliability — proven in years of square dance use.
- A $1,000 value — but priced at just $595!

Why the P-400 is the Finest Professional Sound System Available

This 17-pound system, housed in a 14"x14"x5" sewn vinyl carrying case, is easy to transport and set up — yet will deliver an effortless 120 R.M.S. watts of clear, clean power.

VU meter for convenient sound level indication

Two separately adjustable microphone channels

5-gram stylus pressure for extended record life (others use up to 10 grams)

BUILT-IN music-only monitor power amplifier

Convenient control panel

Two separate power amplifiers

Optional remote music control

Internal strobe

Tape input and output

Exclusive Clinton Features

Only Clinton has a floating pickup/turntable suspension, so that an accidental bump as you reach for a control knob will not cause needle skip.

Only Clinton equipment can be operated on an inverter, on high line voltage, or under conditions of output overload without damage.

Only Clinton offers a dual speed control — normal and extended range (0-80 r.p.m.) — and automatic speed change from 33 to 45 r.p.m.

Clinton alone rates power output, supplies a comprehensive service handbook including SCHEMATIC DIAGRAMS for easy emergency service, and makes available plus in components for such service.

We Back Up Our Products

If you don't like the P-400 for any reason, return it within 30 days for a full refund (except shipping). Parts and labor for any factory service within one year are fully warranted. For as long as you, the original purchaser, own your Clinton, we will supply loan equipment should you wish to return it to us for service.

If price were no object, the P-400 would still be the best performing and most reliable system on the market. Yet this new standard of excellence is priced at a modest $595. "THE BOSS" is the best choice at any price.

Clinton INSTRUMENT CO.

Box 505, Clinton, Ct. 06413 **Tel: (203) 669-7548**



AS I SEE IT

bob osgood

December, 1979

HAS ANYBODY asked you recently for your definition of a barn dance? Every now and again the question comes up and we've heard a number of answers. Obviously a barn dance is a dance held in a barn. Okay, so far? When one thinks of a barn dance the picture that may come to mind is the Hollywood portrayal in the film "Seven Brides for Seven Brothers."

It begins with a traditional, old-fashioned barn raising — neighbors from around the county arriving early in the morning with their workclothes, bringing their tools with them. Construction would start on a cleared-off piece of land with perhaps a number of marker stakes to establish the corners.

Then everybody gets into the act, some hammering, some sawing or hauling the lumber; the women busily preparing first the noon meal and then dinner. It is a completely cooperative venture and gradually the barn begins to take shape.

By sundown the building is up and with no little pride the workers sit down at long, improvised tables and eat their chicken, cole slaw and apple pie, all the while admiring the wondrous structure before them.

Just about the time the last of the pie has been consumed, someone strikes a tune on a fiddle and the crowd moves inside to officially christen the new structure with an honest-to-goodness *barn dance.*

That's the way we've always thought about it.

This all leads up to a letter we received recently from Betty Sorensen, Minneapolis, Minnesota. In it she tells us that there's another side to the story and that a barn dance isn't really a *barn dance after all.*

Her source is the book, "Old San Francisco — the Biography of a City," by Doris Muscatine. In this book the author refers to "bran" or barn dances and explains: "The custom of first seeding the new floorboards with bran or corn siftings served the practical function of applying a fine oil finish to the timber . . . (making it danceable). It is from a corruption of 'bran' dance that the term *'barn dance'* evolved. The connection to 'barn' is purely typographical."

It's probably too late for us to change things now but if anyone asks you to come to a "bran" dance, you'll know what they're talking about.

There's a similarity here in another type of floor treatment that we may have mentioned before. Our friend, Chuck Pratt, tells about the times when as a small boy he would be assigned the task of preparing a wooden outdoor floor for a dance. The old boards were weathered and filled with splinters so, to safeguard against possible accidents, it was young Chuck's responsibility to smooth the floor. This he did by attaching ropes to a bale of hay and then by dragging the bale, bodily, along the grain, back and forth, until every loose bit of wood had been removed and the surface was smooth for waltzing or for quadrilles.

Thank goodness for halls (or barns, or brans) with good hardwood floors!

What's Going On?

WE ARE FASCINATED with these photos that showed up on our desk recently — but what were they? Maybe you can guess. It wasn't too difficult once you had the other part





of the puzzle (see lower right, opposite page). Our Style Lab, Discovery and Formation Focus photos are taken out of doors and often the sun contributes to some rare shadow patterns.

Bits and Pieces

HOW VITAL a role does *good judgement* play in a successful square dance program? In our book *judgement* is an all important element in any facet of the activity. Poor judgment on the part of a caller can spell the doom of a club while a good display of intelligent thinking can help to direct the activity in healthy channels. The subject of *Judgement* will be the theme for the 1980 CALLERLAB Convention slated for Miami Beach the 31st of March. We'll be talking *Judgement* quite a bit in these pages during the coming year.

• What are your plans for summer, 1984? If they should happen to include a visit out this way to take in the Olympic Games, be sure to tack on some extra time to square dance. Folks out here in California are already beginning to talk "special events."

• Concerned about the future of our standard basics? Some people are, because we're beginning to get letters. We've made our feelings plain. We can see continual changes in those plateaus beyond Mainstream (Plus, Advanced, Challenge) but we are concerned relative to those workhorse basics that make up Mainstream. If you agree with us that they should be "set" so that the activity has its "point of reference," let us know.

The Cost of Dancing

WHAT IS THE FAIR PRICE for attending a square dance? Would you say an apple pie, a sack of beans or a chocolate cake? We once visited a country-style square dance where each guest paid his way with produce, bakery goods or a sack of something. Then at the end of the evening the caller and the musicians divided the "take" and headed home. No money exchanged hands. The barn was loaned and refreshments were pot luck. That was it. Everybody was happy.

Now we come to 1980. What are *you* paying for an evening of square dancing? Our club charges $3.00 per couple, has been known to make minimal assessments on rare occasions and once in a while puts on a theatre party to bolster the treasury. We've asked others in our area and then conducted an informal poll of folks from other areas to see if there might be a national average. We found sprinklings of $1.00 per person but from $3.00 to $4.00 per couple seemed to be a middle ground for an evening of club dancing. We found some dances of a special nature ran as high as $15.00 a couple. But then it's a difficult subject to make comparisons.

To get a true apples-and-apples figure one needs to take a number of elements into consideration. Most of those we interviewed said that their clubs did not have large treasuries. All felt fortunate if they had enough in the exchequer to carry them through a couple of low-income dances. Hall rentals varied from "free" to $75.00 per evening for a facility holding from 12 to 20 squares. Some halls were larger and some charged more. Callers' fees ranged from $25.00 per night to more than $100.00; some based on a flat charge, others on a set fee plus so much per square over a certain minimum. Where low fees were charged it was evident by the small size of the groups that square dancing would not exist in the area if higher fees were levied.

☆ ☆ ☆

Certainly the price of an evening of square dancing was destined to go up like everything else. The cost for a dinner out these days in many U.S. cities ranges from $8.00 to $10.00 per person. By comparison we paid $24.00 for one steak dinner with no special trimmings in Amsterdam this past August, so we don't have it too badly. Have you been to a movie, a stage show or a football game recently? If not, you're in for a surprise.

The results of all this are plain. More and more people are simply staying home — that is, unless, of course, they square dance.

We've always claimed that square dancing was "bargainsville" and by comparing prices it still would seem that we can square dance for a lot less money than for just about any other form of amusement. Even the "free" museums in our area now have an admission charge. Still it catches us off guard to read in the July issue of Better Homes and Gardens a piece by Burton Hillis on the subject.

According to writer Hillis, he and his wife and a group of their friends started square dancing because it ". . . would be an inexpensive pastime for fun and exercise." After about a year he writes, ". . . what began as a low-budget diversion escalated in price as our square dancing skills grew. First the entrance fee of $3.50 per couple added up to $140.00 for 40 weekly sessions. The bill for refreshments on the night we hosted the group totaled $20.00 and two identification badges took another $6.00."

He goes on to say that two sets of square dance outfits plus several trips to nearby square dance events brought the final tab "for nearly a year's 'bargain' entertainment" to about $500.00. When he reminded his wife ". . . that our runaway enthusiasm had made us lose sight of our initial goal of containing entertainment costs" her reply was classic. ". . . she couldn't recall any activity that had provided so much enjoyment and it was worth every penny it cost."

☆ ☆ ☆

Nobody likes to see costs go up and we must be careful that we don't price ourselves out of range for those on fixed incomes or rule out the activity for our young-marrieds, but we do have one other side of the coin to consider. Square dancing *can* adjust itself to declining economic periods just as readily as it can to periods of inflation.

If and when the pendulum swings the other way, square dancing *can* once again become a neighborhood activity though perhaps on a less magnificent scale than it is today. Nevertheless it can and it doubtless will survive, even if admissions do once again drop to twenty-five cents and a caller's pay is measured in sacks of flour and chocolate cake.

Wrap Up – 79

THIS IS A GOOD TIME to pay tribute to some wonderful square dancers who hosted us overseas earlier this year. In The Hague, Netherlands, our six squares of dancers blended in with dancers from various parts of the Netherlands, Belgium, Germany and other parts of Europe for an unforgettable evening. (See World, Page 38.) One of the many highlights was a brief introduction from a representative of the American Embassy who said in effect that there simply was no better means of communicating between peoples of different countries than through square dancing. It was, he said, an international language of friendship. We like that.

Over the years we've danced in many unusual facilities, on the decks of aircraft carriers, on the top of a dam, in a train, in a castle, on a Rhine steamer and on a cruise ship traversing the Greek Islands. We must add one more "unusual" to the list, the Tithe Barn at Headstone Manor in the City of Harrow, an hour's drive from London. If you can imagine a hall 150 feet long (that's half an American football field) and two squares wide, then you have the mental picture of the site of our British square dance last September. The hall which was constructed some 450 years ago took care of dancers from all over the area along with our contingent from North America. It was a great evening with fine calling and wonderfully friendly hospitality.

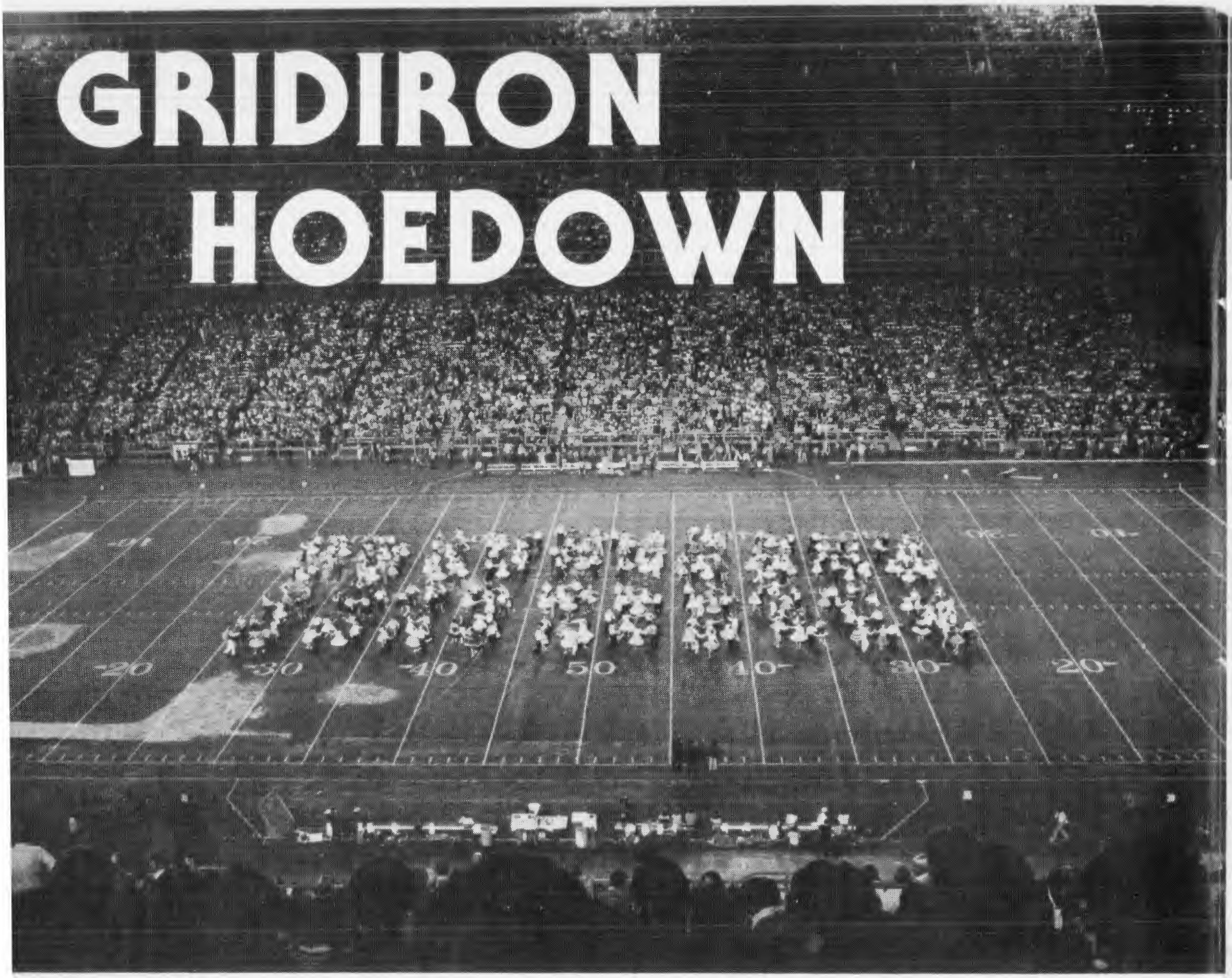
☆ ☆ ☆

Our thanks this year to so many of you who have helped us put these issues of SQUARE DANCING together. To Helen Orem who has once again joined us on our part-time writing staff, to Bruce and Mary Johnson and all the wonderful square dancers in Santa Barbara who have helped us with the Style Lab and Discovery dance pictures and to all of you who have contributed stories, letters and special articles. We appreciate you all!



Johnson's "Dancing Shadows"

And so, as we close out 1979, Becky and all the members of our staff and those whose names appear on our folios in this issue join me in saying "Thank you, for a great year." Here's wishing you a very joyous Christmas season and much happiness in the year to come. □□□



By Dean Salveson, Arvada, Colorado

THEY SQUARE DANCED AT HALF TIME at Scheaffers Stadium for the New England Patriots — Kansas City Chiefs game on August 20, 1978, so why not provide the half time entertainment at a Bronco game in Denver!

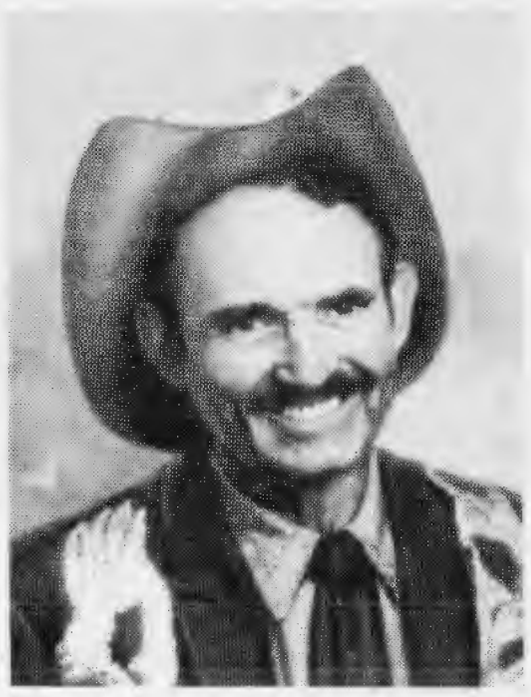
It sounded so simple when June and I first discussed it, and we envisioned 100 squares on the field at Mile High Stadium on a Sunday afternoon, but there were to be many changes before we realized our ambitions. First of all, the Bronco people did accept the idea and we were given an OK in March, but there just were not enough seats for 800 dancers. We waited patiently, thinking that they might find some more seating before they chose a date for us to perform, and hoped against hope that it would be early enough in the season that the weather would not be a factor.

Since we could not invite all of the clubs in the area, we decided to announce our plans at the dances we were to attend and the response was overwhelming. In a very short time we had signed up 320 dancers, but still did not know which game we would attend. There were people coming from Wyoming, Northeastern Colorado, Greeley, Longmont and a good cross-section of the clubs in the Denver area and we began to realize what a sacrifice it would be for them all to gather for a practice before we actually met at the Stadium. The only solution seemed to be to have them come

(Please turn to page 77)

The early days of HASH *Continued*

By Les Gotcher, Zephyrhills, Florida



Les

SHORTLY AFTER THE TERMINATION of World War II things really began to break for square dancers. A brand new movement, or break, was introduced at a "Pappy" Shaw callers' school in Colorado Springs, Colorado. This new movement was called Allemande Thar. One of the new callers attending this gathering brought it back to me and I took it to my club and we spent most of the evening learning it. I really liked it, so did my dancers. Dancers in those days were not taught basics like they are taught today, because there were not that many basics to teach. They were taught allemande left, allemande right, right and left grand and promenade home. A lot of time was spent teaching the swing which, in those days, was a very important part of square dancing.

They were taught to circle right or circle to the left, and they were taught the do-si-do. I should stop right here and explain that a do paso was not heard of at that time. Everything was a do-si-do but the movement was the very same thing. The do paso was a change made by "Pappy" Shaw and it was accepted because a do-si-do sounded too much like a do-sa-do and was somewhat confusing to the dancer. Of course there was some bantering, bickering and battling by some of the older callers about changing their old stand-by of many years, but the do paso finally won over and now everyone does it.

Editor's Note: *The story goes that "Pappy" Shaw was invited to El Paso, Texas, as guest of honor for a large dance festival. There he saw the Texas style of do-si-do. This was a continuous partner left, corner right, partner left, corner right etc. sometimes going on for a considerable length of time. Because other parts of the country had a different form of do-si-do and because "Pappy" wished to use both of them, he called the Texas form the Do Paso in honor of the hosting city and it has been known by this name ever since. Of course the figure today is simply partner left, corner right, partner courtesy turn to end the movement.*

To get back to my story. I taught the allemande thar that evening and, as I said, the dancers really went for it. From callers that had attended the "Pappy" Shaw gathering I got the names and addresses of other callers that had attended the same gathering and I wrote letters to each of these callers, asking what was being taught in their area, and if they would please send me names and addresses of other callers in their area. Every one of these callers responded and before many weeks had passed I had names and addresses of many, many callers from many states. Each was more than happy to send me material from his area providing I would send them material I was receiving, which I was more than happy to do.

Many of these callers were beginning to get new ideas, all of this after the introduction of that one great big break, the allemande thar. This was the beginning. One caller came up with allemande A, Another caller came up with allemande O. Others began to get the idea and they all started experimenting with new ideas, mostly just because the dancers liked the newer things and all callers had to please their dancers. As soon as these callers would send me a new idea I would copy it and send it to the other callers on my list. This idea grew to quite an enormous thing, but that's another story.

My Friday night dances started at 8:00

o'clock which was the usual time for starting our dances in the area. I had the same trouble that most clubs have in getting the dancers to get there on time. This is where I hatched up a brand new idea. The dancers had all agreed that they wanted something new each week. This I had also agreed to, and since I was receiving plenty of material by this time I would have no worries about coming up with something each week. However, I decided to use this as a ploy to get them there on time. So I said, "O.K., we are going to do something new each week *but* I am going to teach this new something at 8:00 o'clock sharp." It *worked*. They were all right there at 8:00 o'clock ready to go, and they were never late again. This just goes to prove that they can get there on time if they want to.

After the introduction of allemande thar the caller really had something that he could get his teeth into. This was a brand new break that the caller could insert instead of the usual allemande left, grand right and left, promenade home etc. If I remember right, along came the allemande A. The call to this one went something like this.

Allemande left, allemande A
Go right and a left and a half sashay;
Resashay, go all the way around

and the caller could call something else from this set-up. This one did not catch hold as fast as the original allemande thar. In fact, it didn't catch hold at all. However, the next one to come out did. This one was the allemande O. Something like this:

Allemande left and an allemande O
Go right and a left and a do paso
Turn her by the left, corner by the right
Her by the left and hang on tight
Gents to the middle and star by the right
The gents back up in the middle of the night.

This brought new rules or the beginning of rules you might say. In teaching dancers the do paso I had always taught it when partners were together, mostly from circles of two, three or four couples, but always with their partner on the right. I would call "Break it up with a do paso, her by the left, corner by the right, her by the left, roll promenade, etc." But in any case the "her by the left" always meant your partner. The dancers were the first to bring this to my attention. They reminded me that when I said "her by the left" this was their partner. In doing the allemande O I was calling "allemande left and an allemande O, do a right and a left and a do paso, *her* by the left, corner by the right, her by the left and hang on tight, gents in the middle and star by the right." They were concerned because when I said "her by the left" this was NOT their original partner.

I had to think real fast to get out of this one so I came up with a brand new rule which I believe is still used by almost all callers today. I did not tell them that I was making a rule. I said, "There is a rule for that." I went on to say, "When you start a do paso with a new lady, this new lady automatically becomes your partner just for that one change. This means that the first lady in back of you automatically becomes your corner even though this lady was your original partner."

I explained that when I called "shoot that star and on you go, another right and left, another do paso" this lady they are starting the do paso with automatically becomes their partner for the time being. Then I explained that the next time I call shoot that star they are going to get their original partner back and they will promenade home with their original partner by their side. The dancers accepted it without further discussion and I was thankful for this because I felt that I had somehow dug myself out of a hole I had dug myself into. It worked.

The small hall where my group danced was in Studio City on Ventura Boulevard in California. As I mentioned before, we danced there on Friday nights and it was not very long until all the clubs in the area knew that this group of dancers was getting something new each week. They wanted the new something also but their callers did not have access to the material that I was receiving and they had no idea where I was getting the material from.

One Friday night, just at 8:00 o'clock, two of the local callers came into the hall and sat down. I was somewhat puzzled at this, but I was already squaring up the sets so I had no time to go over and talk to the two callers. What puzzled me mostly was the fact that both of the callers had dances on Friday night, and both of these dances started at 8:00 o'clock the same as our dance did. When I had taught the

new thing for the evening these two callers rushed out and I had no time to greet them and ask questions. Later on during the evening I asked a couple of the dancers whom I had seen talking to the two callers if they had any idea why the two had showed up at our dance. They said "Yes, their dancers also wanted something new each week and had been pushing their callers to get the something new for them, the same as we are doing at our dance." Of course these callers were interested in getting new material just to please their dancers because that's a caller's job.

To please the dancers. This is always a must. These two callers explained to my dancers that their clubs had both agreed to start their own dances at 8:30 instead of 8:00 and this would give the callers a chance to drop by our club, get the new material and then rush to their own club and teach it to the dancers there. Our two clubs were not so far apart. One of the clubs was in Reseda and the other one was in North Hollywood and our club was right in between the two, no more than a 10 to 15 minute drive to each of them. I was not the least unhappy that these callers were coming out to our dance each week to get something new. In fact, I was very happy because it meant that more and more dancers in the area would be doing these new things and they would become basics we could use at all dances, local or regional. Of course my club enjoyed it because they loved to "show off" and they would do these dances with beautiful flourishes.

As I said before, this sending newer things out to callers all over the country grew and grew until I finally started sending new material out on a quarterly basis. For three months I would gather material, then I would put it together, cut stencils and run it off on a mimeograph machine that I had purchased to do the job. By this time Winnie and I were becoming quite a travelling couple, covering thousands of miles yearly. When we would have a couple of days off we would rent a cabin somewhere, preferably on a lake where I could fish a little and we would gather the material and get it ready for the mail. If I remember right I charged the callers $2.00 a year for the material and the list of subscribers finally grew to more than 3,000 subscribers. I am sure that *not all* of the subscribers were callers because I later learned that some dancers were subscribing so that they could show their caller how smart they were.

By getting the material they could ask the caller about something that was brand new and if he did not receive the material they could "show off" and mostly frustrate the caller. This would, of course, make the caller want the material, if for nothing more, than just to keep up with his own dancers. He could not afford to be behind his own dancers and I am sure this is what made my circulation grow so fast. However, almost all callers did want to get new material to work with because it would break up the monotony of doing the same things over and over and it would also give the caller more control because now he had the dancers where they would have to listen to him and not memorize calls.

As years went by callers improved, so did dancers, but it could be getting out of hand. . . .

(To be continued)

Editor's Second Note: *As is often the case when the doors of past history are opened for inspection, memories become piqued; recollections that had been lying dormant for two or three decades start coming into focus. We're starting to get mail. Les' first article brought to mind some colorful incidents in the early Lloyd Shaw classes in Colorado Springs. One writer reminds us of the period when such dances as Rip Tide, Venus and Mars and others started to bridge the gap from the single-visiting patterns to what became Hash. As we continue with this series perhaps you'll recall bits and pieces that you'd like to share. Then, sometime in a coming issue we'll see about putting together one or more articles just based on the "feedback." Keep in mind that back in the early 1950s many areas had come into the square dance picture and what-was known as Western or Cowboy square dancing had its leaders in many communities across North America. So every community has its stories and its own particular history. It may take a little time but eventually we hope to get it all down in writing.*

DISCOVERY

DEPARTMENT FOR NEW SQUARE DANCERS



Dear New Dancer

If you are going to be away from square dancing over the holidays it may take just a little additional time in these early stages of your development to re-learn some of the basics when you return. Don't be alarmed and don't be impatient with yourself if you find that you can't discern between a Square Thru and a Swing Thru, a Box the Gnat and a Star Thru. We have yet to find a square dancer who has never made a mistake so don't have the feeling that you are the only one who has ever goofed. The best advice is to correct your error as soon as you can determine what it is you are doing wrong, then make every effort to avoid the trap again.

By now perhaps you have noticed that your reaction time is beginning to sharpen. You never want to get to the place where you are reacting *before* the caller finishes his command but you will reach that point where you can comfortably move from one basic into the next without stopping and then starting again. It's the continuous action, the flow, that lends so much to the dancer's pleasure.

How We Dance

There is a "family" known as the turn under group which you have been introduced to early in your learning period. It's one that you will use from this point on and for as long as you square dance. For that reason it is important to review a few general rules.

In the first place, the lady is the one who does the turn under and, while the man and the lady retain hand-hold contact, the man's hand *does not turn the girl.* She turns herself. He merely provides the *subway strap* that allows her to retain her balance.

Many of these movements are similar; the differences come with the way the dancers are facing at the start and at the finish. Each has been designed to accomplish a certain task, that's why it is doubly important to master the definition of each one.

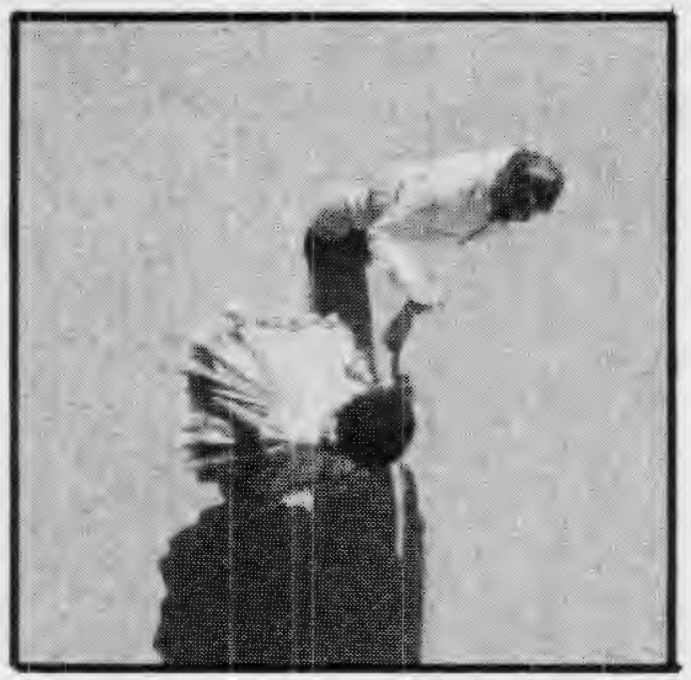
Let's look at our four examples. You'll notice in each of these that one of the two dancers must be a man and the other a lady. None of these turn under figures can be done with two men or two ladies working together. First is Box the Gnat. It always starts with two dancers facing each other and taking right hands. As the two exchange places, the lady doing a left-face turn under the man's raised right arm, they will once again be facing each other.

Our second example is Star Thru. Contact is the man's right hand and the lady's left. In the end the two dancers, who started by facing each other, will be side by side as partners.

Example three is a California Twirl and altho it ends in the same facing direction as the Star Thru, it starts with two dancers standing side by side. The final result is that a pair of dancers will change facing directions and positions.

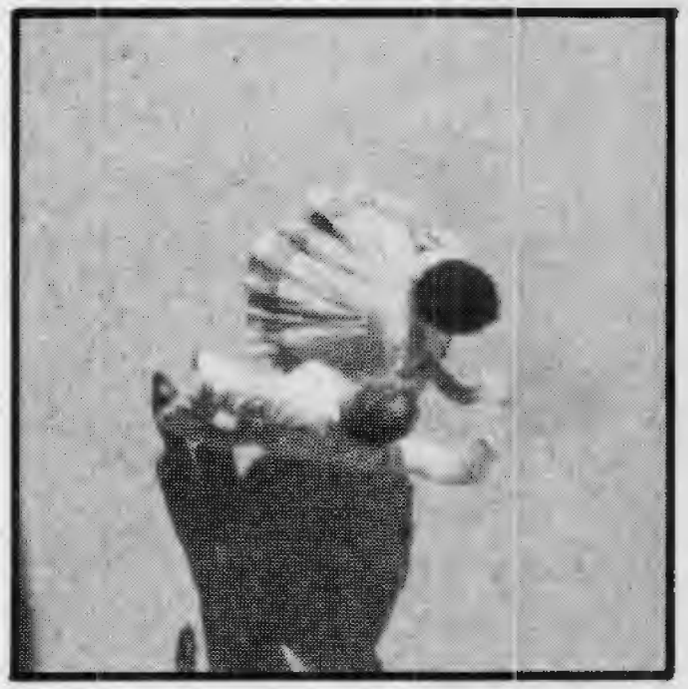
Our final example is the Curlique. While it starts with two facing dancers (slightly offset) the lady will left face turn once and a quarter under the man's raised right arm so that the two end facing alternate directions. While our first three examples each take four steps to complete and the man and the lady end each movement simultaneously, in the Curlique, the man may have finished his part a step or so before the lady has completed hers.

Turn Under movements should not be rushed. The man's supporting hand should be raised just high enough so that the lady doesn't have to duck under in order to avoid mussing her hair. Some of these may take a bit of practice before you feel entirely comfortable with them.











Traditional Treasury

By Ed Butenhof

LET'S TALK THIS TIME about contemporary "traditional" dancing. Modern western dancers often think their version is the only one around that's alive and well, but that just isn't true. I'd like to quote from a letter received from an anonymous square dancer in Colorado Springs. Dean Edwards, the caller referred to, has a real love of traditional dancing and traditional values of friendliness, easy but interesting dancing and above all — a relaxed, *fun* atmosphere. And now the quote. . . .

". . . I had hit the half century mark in my life before I had come in contact with any kind of square dancing. Then, through the printing business, I produced several dance manuals for the Lloyd Shaw Foundation. In time, I was brought into a few of their social affairs. I had never seen such joy as was displayed as the Shaw dancers moved as one through lovely old dances, which I soon learned were really a part of our past. Being a history buff, I thought 'How wonderful! These people are keeping something of our very heritage alive,' and they were, quite obviously, having a wonderful time doing it. I was determined to get involved in it.

"The following fall, I enrolled in a beginners' class with a Colorado Springs square dance club. I figured square dancing was square dancing and one club was as good as the next. Well, we got off to a great start. We had a good teacher and a grand bunch of people. But, toward the end of the course, a race against time seemed to begin. We had only so many weeks to learn so many more basics. The calls came faster and faster and the patterns became more and more involved. Some calls seemed to be invented right on the spot. I became discouraged, along with a few others. We had expected square dancing to be fun. Instead, it became a chore.

"Even though I did get my diploma, I knew I was in no way ready to dance with a mainstream club. I wasn't even sure I wanted to. The whole thing had turned into too much of a competitive challenge, especially for a slow learner like myself. A year passed. I was sorry to have failed at what I had started, but I could not get the idea out of my head. I wanted to know how to square dance and to share in the good, wholesome fun that I knew square dancers had together. Then, I read in a Colorado Springs newspaper that the Squares-4-Fun Club was starting a new class where old-time dancing was going to be taught. Remembering the Shaw dancers, I enrolled with a friend who shared my interest.

"Even the first evening proved to be fun. Soon, our instructor, Dean Edwards, had us all in a big circle doing some of the basic movements. Minutes later, we were in squares doing simple, but thoroughly enjoyable little dances. Everyone was having a relaxed, good time. There was an easy-going pace with the emphasis on the movement and on *each other*. Edwards' little 'sermonettes' taught good sportsmanship and concern for others, both on and off the dance floor.

"While something new was taught each evening, there was no race-like effort. When a new movement was learned, another was logically added to it in a simple sequence. We were there, Edwards continued to remind us, to have a good time! Our evenings together became totally recreational. Rae Hope, pioneer Colorado Caller and study of Lloyd Shaw feels very strongly about dancing being uncomplicated and fun. He put it this way: 'They have changed dancing so much in the last few years, you have to keep going to school to keep up with it. I think that takes the fun out of it. I'd like to see more old-fashioned dancing reinstated. It's not so intricate and it is just plain more fun.'

"Learning *was* fun! And, so are the club's regular Saturday night dances. They are re-

(Please turn to page 83)

CLOGGING
SQUARE DANCERS



Jamie Raines Evans

CLOGGING SQUARE DANCERS, with their click and clack accenting the beat, have proliferated during the past few years to where no festival seems to be complete without some presentation of this lively entertainment.

In Oklahoma City a twenty-year-old young lady named Jamie Raines has found a dancing lifestyle in clogging her way around the square and encouraging others to do so.

Jamie was only 17 when she organized the OK Cloggers in August of 1976. She was inspired by Wade and Gloria Driver to adapt her neat tapping style into a form more loose and limber than could work into square dance figures.

None of the dancers in Jamie's group had seen clogging except on television so she started by teaching them from her own experience. She changed her method somewhat from that taught to her by the Drivers but this was an easy transition for Jamie, who had danced since she was four.

Now having reached the ripening age of 20, Jamie has two exhibition groups. One of them, a new group with young folks from age 5 to 13, debuted at the Central District Jamboree in Oklahoma City in the Spring of 1979. They are beautifully disciplined and work well with their teacher.

The older group ranges from 14 to 26 and they also performed at the same function to a standing ovation. Their precision clog-dancing approaches the fantastic. Jamie has the group perfectly timed and their step is so perfect that all the feet look like shadows down a line.

The number that brought the crowd to their feet in Oklahoma City was a perfect line routine similar to ice skaters' "pinwheels," which they danced to a recording of "Music Box Dancer." The record has a volume change so the dancers, too, change volume with different steps. This has involved hours of practice and a lot of devotion on the part of these teen-agers and young adults. The results have been most worthwhile.

Aside from the level of excellence which the clogging dancers have achieved, there is yet another bonus which has come out of this activity. This is the self-discipline which the dancers have had to learn and which has benefited them in many ways.

Jamie's parents consider all 22 of the young people in Jamie's groups as also part of their own family and the mutual respect shown is evident.

Examining those who make up the clogging dancers it is interesting to note that two of the couples have now married; 11 are college students who drive distances every weekend for practice. One boy and his sister drive 91 miles one way to get to the sessions. That they all do this voluntarily shows the impact of their association with this exciting and exacting activity has had on them.

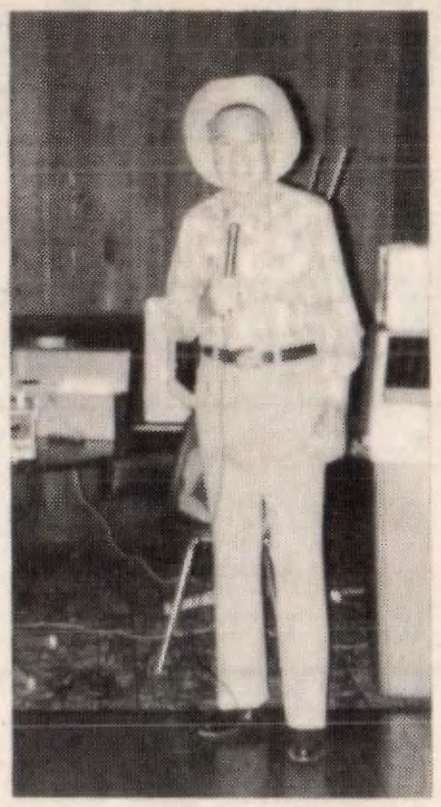
Uniquely, Jamie dances and cues from the floor. She works all routines to a count and cues with a nod of the head or a particular movement of the head or body for which the dancers are watching. She does this so subtly that really no one among the spectators knows who is giving the signals. But look at a picture of the group in action and you can see that all are watching Jamie with the greatest attention as they zip along with their routines.

Currently Jamie is a Junior at the University of Oklahoma. After marching three years with the University of Oklahoma Pride of Oklahoma Flag Corps, she was chosen as Co-Director of that group for the fall term in 1979. And, to tell the truth, Jamie has another name now. In July, 1979, she was married to Sam Evans, a band director, sharing her love for music and the beat.

Compliments are certainly in order for Jamie Raines Evans; her dedicaton has brought a lot of enjoyment to a lot of people — dancers and spectators alike. – *Submitted by Carmen Raines – Oklahoma City, Okla.*

PEOPLE-TO-PEOPLE

Square dance style



"Jonesy" Jones

SOME YEARS AGO Noburu and Barbara Inamoto began taking American students from the University of Southern California to Japan for several weeks to study Japanese culture first hand. Mr. Inamoto is professor in the Asian Arts Department at USC so it was a natural outgrowth of his teaching. Then about three years ago he thought, "Why not reverse the process and bring some Japanese students to the United States to learn our culture." Thus the Japanese-American Intercultural Institute was born.

Each spring for four weeks, several young Japanese men and women are brought from the Taokushima Bunri University to California. They spend three weeks at the University living on the campus in Los Angeles and one week in Northern California where they visit San Francisco and study California history at the state capital, Sacramento. In addition they have a few days in a private home which allows them to see how people live.

Meetings and films acquaint them with the vocabulary they will encounter in various situations. They listen in English and Mr. Inamoto translates into Japanese. Emphasis is placed on American history, national character and life styles, ethnic pluralism, education and literature.

Sadako Hashimoto, Assistant Professor of the Tojushima University, shepherds the Japanese group, which this year included 17 girls and 14 boys.

With a desire to expand their social encounters, several years ago Mr. Inamoto contacted some friends who were square dancers and asked if they could arrange for an evening of dancing. The program went over so well that it has been included each year since.

Before the square dance, the Japanese have a seminar where they learn some simple vocabulary to help them with the dancing. Fenton "Jonesy" Jones handles the teaching and calling and several couples of experienced dancers participate. The program which lasts about two hours is kept simple and includes squares, mixers (such as All American Promenade), a Virginia Reel, the Hokey Pokey, and so on. Much visual demonstration is included to overcome the language barrier.

Each year the Japanese visitors say this square dance get-together is one of the highlights of their stay in the United States. It allows them to participate in a true American folk activity and to mingle with some very friendly people.

Students from the Taokushima Bunri University pose at U.S.C. and then dance "Bird in the Cage."





Something for Everyone

Veteran Dancer, Newcomer, Caller, Teacher, Club Dance,

Workshop Enthusiast – Whatever Your Interest We're Planning For You!

DURING 1980 we will be filling the pages of SQUARE DANCING with our regular features including new specials. The picture series will continue. Fashion Feature and Ladies on the Square will be there for you on the distaff side. There will be Callers Notes and general information on every phase of the activity. In addition, special themes will put the emphasis on subjects that are sometimes controversial, always time worthy. Here is a rundown of the first six months of 1980 and the "specials" you may look forward to:

January — *Square Dance Vacation Institutes.* Whether your choice is for a five or six day fun institute or for the cut-down version that lasts over a weekend you'll be interested in learning more about these unique events and checking the 1980 schedule appearing in this issue.

February — *Square Dance Callers and Teachers Schools.* Interested in becoming a caller or teacher? Would you like to improve your skills in order to do your job more effectively? These schools which are scattered throughout North America and overseas vary in format. What are the prerequisites for attending a callers school? What can you expect to gain by attending one? We plan to have the answers to these plus a directory of the 1980 callers schools (Schedule and advertising deadline the first week in December.)

March — *The Big Events of 1980.* Hundreds of festivals, roundups and conventions take place each year throughout North America and overseas. There is much enjoyment in store for you if you include some of the big festivals in your planning for the coming year. (Directory and advertising deadline January 1, 1980.)

April — *Square Dance Tours and Travel.* Learn about some of the tours coming up and get some handy tips on planning your junket, packing for your trip and learn some of the easy do's and don'ts that help to make your square dance travel more enjoyable (Schedule Directory and advertising deadline February 1, 1980.)

May — *Square Dance Recordings and Publications.* Unique in this world of modern square dancing are the recording companies and area publications that furnish the background music and keep the communication lines open between square dancers. Learn what goes into the making of a successful square dance record. Meet some of the top recording artists. Learn what it takes to put out a monthly square dance publication. This issue will contain directories of manufacturers and publishers. (Copy and advertising deadline March 1, 1980.)

June — *the 29th National Square Dance Convention Issue.* This big event is always big news in SQUARE DANCING Magazine. There will be special tips on what to look for at the Convention. (Advertising deadline April 1, 1980.)

You'll find lots more in addition to these special theme issues in every edition of SQUARE DANCING. You are invited to send stories and pictures as well as date information to be included in these monthly spotlights. Advertisers wishing to be included may write for our special advertising rates and deadlines.

26 *years ago in Taiwan*



Note the then current length of Erna's dress.

LEST ANYONE THINK that square dancing is a new innovation to the island world of Taiwan, that's just not so. Travel back in time to the year 1953 and you'll discover, as you can see from the accompanying photos, that square dancing was being enjoyed at that point in time.

In that year, Lt. Col. Herb Egender was sent to Taipei as the Air Force Training Officer for MAAG (Military Assistance Advisory Group). Being an enthusiastic square dancer and caller from the days when he and his wife, Erna, were a part of Dr. Lloyd "Pappy" Shaw's Cheyenne Mountain Dancers, Herb took his Califone and square dancing with him wherever he was stationed. So when the officers' club decided to put on a Western Party, Herb obliged with square dancing. From that beginning two squares formed a club and later a beginners' class was started. On several occasions they even danced to live music. By this time, dependents were allowed in, so Erna and their two small children, ages 5 and 7, were also part of the scene.

Eventually the dancing included a twice-a-month gathering at the Grand Hotel made up of two squares of Chinese. Because no one spoke English, the party evening used visiting couple dances, where imitation allowed dancers to follow a pattern. Herb knew a few words in Chinese like "left" and "right" and by the time any dance had reached Couple Number Four, the dancers really knew what to do. The Chinese ladies wore their cheongsans which restricted movement to some extent.

The next stop in dancing in Taipei included some evenings where the Chinese and the Americans danced together, as witness by this note from Mei-deh C. Kwo, dated February 6, 1955: "We, members of the Mothers' Club of the Y.W.C.A. are pleased to learn from Mrs. Russel that you will help us to learn Square Dancing at our husband and wife annual get to-gether meeting . . . Looking forward to the pleasure." And "pleasure" it turned out to be with all joining hands for the first of many evenings and years of dancing.

Dance time in Taiwan — 1953



The CALLERS and DANCERS Notebook

The Formations of Contemporary Square Dancing

NOT TOO MANY YEARS AGO we concerned ourselves with a limited number of possible set ups or formations from which different actions would take place within a square. Through the adoption of new movements and with a greater emphasis being put on varied choreography the number of formations have increased until today we have reached a total of more than 50. Because visualizing formations is not always easy we are starting a composite rundown with the help of Bill Davis, of the CALLERLAB Formations Committee. By using photographs and diagrams along with a short comment or two on some of the set-ups we hope that this graphic presentation will help you. We have used the man (square) and lady (circle) symbols but in many situations we could have any combination of men and women so in most instances think of the squares and circles as being interchangeable.

FORMATION FOCUS 1





Couple: Two dancers facing the same direction side by side.

FORMATION FOCUS 2





Facing Dancers: Two individual dancers face each other nose-to-nose.

FORMATION FOCUS 3

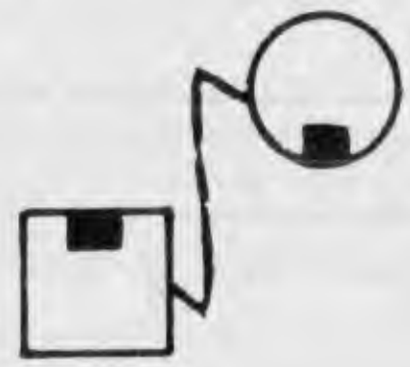




Back-to-Back Dancers: Two individual dancers, each standing behind the other and facing in opposing directions.

FORMATION FOCUS 4

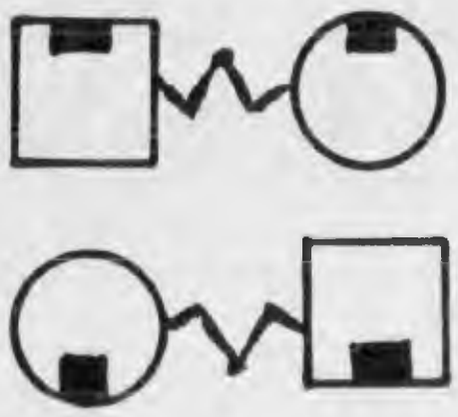




Right Hand Mini-Wave: Two dancers side by side or slightly offset facing in opposite directions and touching right palms.

FORMATION FOCUS 7

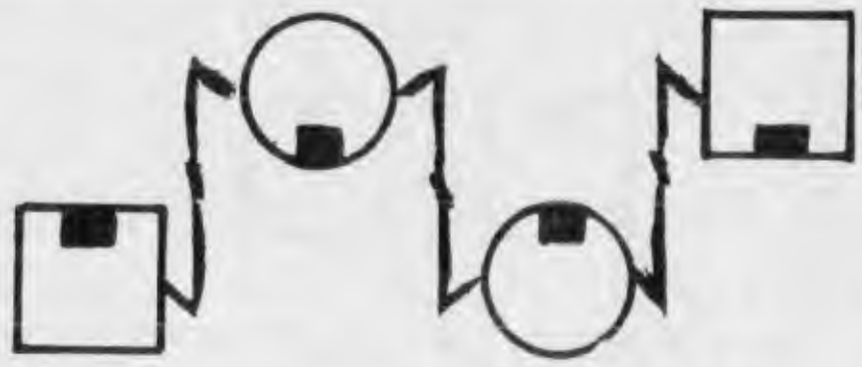




Back-To-Back Couples: Two couples (as in Formation 6) having passed through and now standing with their back to the other couple.

FORMATION FOCUS 8





Right Hand Ocean Wave: An alternately facing formation of four dancers. Accomplished by two facing couples (Formation 6) stepping forward and slightly to the left with the outside dancers touching right hands and the centers holding adjacent hands.

FORMATION FOCUS 5

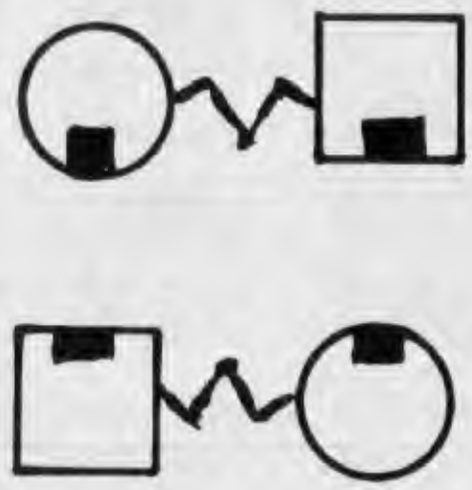




Left Hand Mini-Wave: Two dancers side by side or slightly offset facing in opposite directions and touching left hands.

FORMATION FOCUS 6





Facing Couples: one couple (See Formation 1) facing directly across at another couple.

FORMATION FOCUS 9

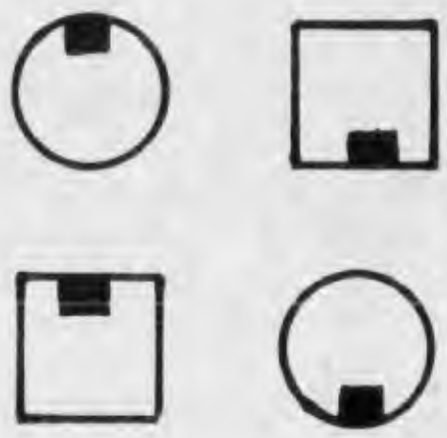




Left Hand Ocean Wave: An alternately facing formation of four dancers. Could be accomplished (as shown here) by having two facing couples (Formation 6) doing a pass thru, a U-turn back and then stepping up to a left hand wave.

FORMATION FOCUS 10

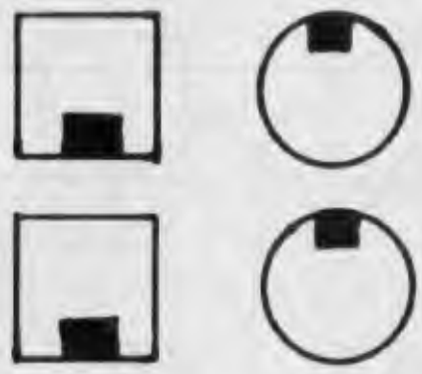




Right Hand Box Circulate: Two parallel right hand mini-wave couples (Formation 4). Could be accomplished by side couples stepping forward and doing a curlique.

FORMATION FOCUS 11





Left Hand Box Circulate: Two left hand Mini-Wave couples (Formation 5) lined up parallel to each other. Might be accomplished by establishing a right hand box circulate (Formation 10) and having each dancer do an individual U-turn back).

FORMATION FOCUS 12

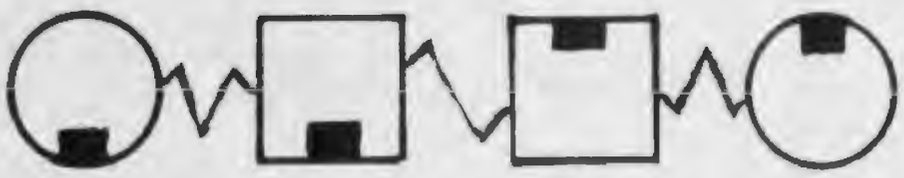




Right Hand Two Faced Lined: Two couples in a single line facing in alternate directions with those in the center touching right hands or with right shoulders adjacent. Can be accomplished by having two facing couples veer left to a two faced line.

FORMATION FOCUS 13

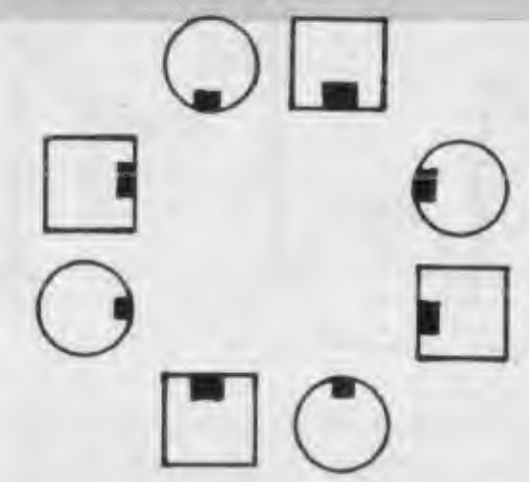




Left Hand Two Faced Line: Two couples in a single line facing in alternate directions with those in the center touching left hands or with left shoulders adjacent. Can be accomplished by having two facing couples veer right to a two faced line.

FORMATION FOCUS 14





Static Square: A square is formed by four couples facing in, with the back of each couple parallel to a different wall in the hall.

The Dancers *Walkthru*

THINK OF THOSE WITH TWO LEFT FEET

CLASSES ARE THE LIFE-BLOOD of square dancing and class time should be among the happiest times in the life of a square dancer. Many callers will also say that teaching gives them one of the greatest joys in the activity. Anticipation followed by the realization that "I can do it; I did it; I know that; I can dance!" coupled with the acute pleasure of making new friends is almost impossible to describe; it must be experienced.

What then about the couple who for one reason or another is not able to make the grade? These situations are few and far between because for almost everyone there's someplace in the activity in which he can fit. However on occasion it does occur that square dancing is not suited to a particular couple, for a wide variety of reasons. Do you tell them? And if so, how?

An individual's true metal shows up on such an occasion.

First it's important to know why an individual is not able to keep up with the class. If it's because he has had to miss too many sessions, it may be that a person-to-person conversation between the teacher and the dancer may find an answer either with extra sessions or perhaps a repeat of the class at a later date. If it's because of an inability to keep up with the group, it may be that a check through your local association or within the area will disclose another class which is not moving along as rapidly and arrangements can be made to transfer to this group. If some particular figure is giving trouble, an inobtrusive splitting up of couples so that they dance with angels or beginners who have caught on can almost unnoticeably solve the problem.

True Experience

A friend of ours recently telephoned to tell us of an experience they had in a current class. They had missed four weeks of lessons due to the arrival of a new grandchild. When they returned, understandably they were behind. But before the teacher or the president of the class even had an opportunity to talk with them, one "well-meaning," "experienced" dancer came up to them after a tip, physically pulled them apart, literally shoved the wife in one direction and her husband in another direction and said, "We don't want all the bad dancers together," and then added an epithet or two. The couple was shocked. Somehow they managed to stumble through the balance of the evening. No one came up to offer apologies or assistance. The next week it was all they could do to make themselves attend the class but they wanted to square dance, so they went. At the door their money was refused by the same person who said finally, "Well, you can come in and we'll try you out." Needless to say, they didn't go in. They went away hurt, embarrassed and angry, and as they said to us, "We'll take up ballroom dancing, folk dancing or even belly dancing, but we'll never square dance again!"

There's no doubt that such an experience is an exception. But not only have these people been burnt on the activity but any of their friends with whom they share it are very unlikely to give square dancing a try.

What does it suggest? First, let your caller/teacher handle all problems relating to the class whenever possible. If the club president or class coordinator is brought into the situation be sure that he is qualified to deal with people. There is always more than one solution to a problem. Take the time to seek out the answers. Most important remember that people's feelings are fragile and people are important. Public relations must always start with people relations. Treat them with respect, with honest concern, with love. Perhaps each experienced dancer should mentally stamp each new dancer, "Handle with care." Come to think of it, that's not a bad mental stamp to put on every dancer and person with whom we come in contact.

BE OUR GUEST

CHRISTMAS IDEAS

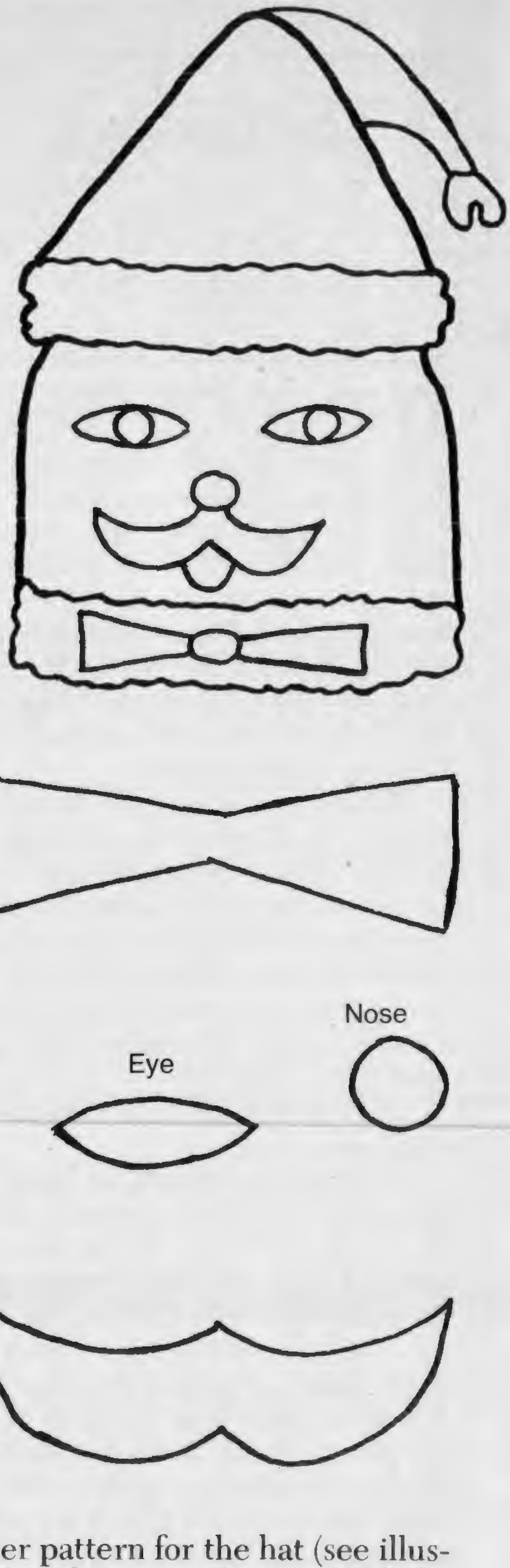
HERE ARE TWO CHRISTMAS ideas to brighten your square dance hall and possibly to share with others and thus fulfill the true sense of Christmas giving.

A Tiny Santa

These little fellows come to us from the Busy Bee's in Washington.

Materials needed:

Baby food jars and lids
Elmer's glue
Red, green, white, black felt
Sequins and bell (optional)
Candy and nuts

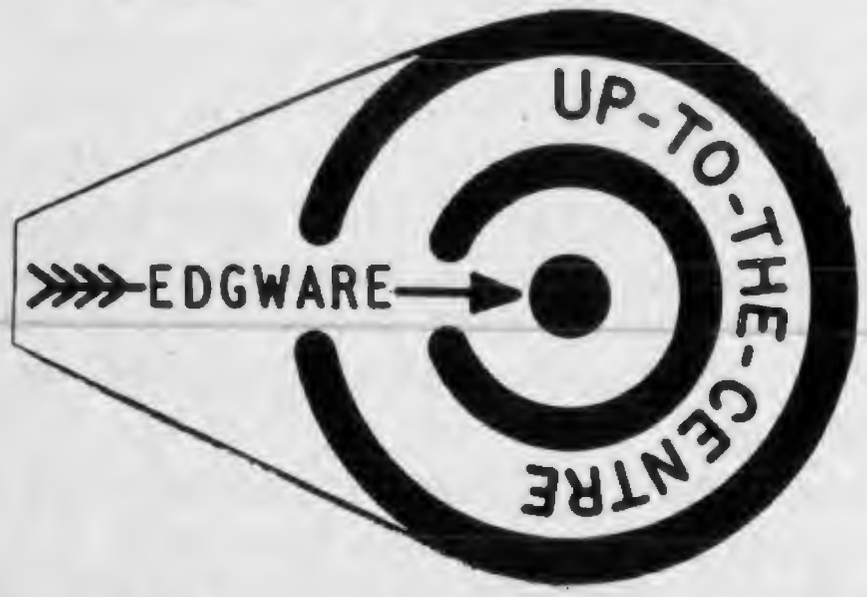


Make a paper pattern for the hat (see illustration for size) and cut one from red felt for each Santa. Sew seam together. Fit to outside of jar lid and glue in place.

Trace and cut out the remaining pieces as follows: One mustache in white felt, one tongue and nose each in red felt, one tie in green felt, two eyes in white felt and two pupils in black felt. Patterns shown here are actual size needed. Glue these facial pieces onto one side of the jar.

The bands around the hat and the bottom of

BADGE OF THE MONTH



There's a group which dances in Edgware, England, at the Watling Community Centre, and when the members would talk about going to the dance, they would frequently say, "We're going up to the centre." Thus the name of the group "Up-to-the-Centre" was born.

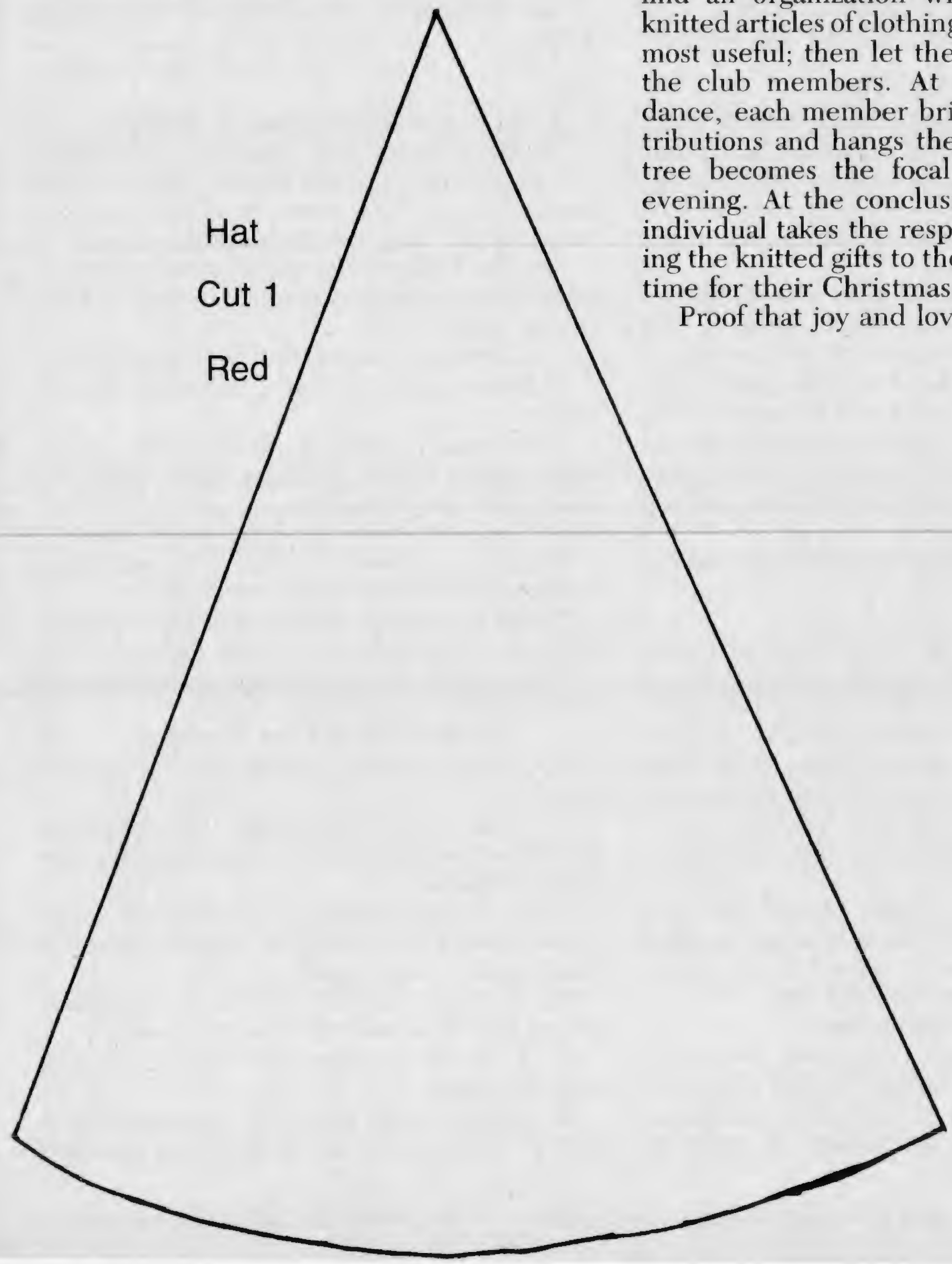
In trying to design a badge to fit the name, they finally turned to a friend in commercial art who came up with the interesting result of an arrow pointing to the center of concentric circles. The background is white, the circles red and the writing black.

More a continual class than a club, beginners meet in one hall and intermediates in another. Dancers from other groups as well as budding callers are always welcome.

the jar are cut from white felt with pinking shears. Measure around the jar with tape to determine the length of these pieces and then cut as wide or as narrow as you desire.

A sequin can be attached at the tie center and glued to the edge of the hat, and a bell might be sewn on the tip of the hat for a cheery, jingle sound.

Each jar can be filled with candies and/or nuts and could be used as table decorations, door favors or, after having served as decorative items, added to the knitted gifts which follow in the Mitten Tree.



A Mitten Tree

Shared by the Shindigger Square Dance Club of Wenham, Massachusetts, this idea was incorporated into the Christmas planning of both their class and club with the result that 50 pairs of mittens, 36 hats, 3 scarves, along with assorted slippers, booties and knitwear were presented to a local school last year.

The idea needs some pre-planning and the follow-up support of all the members. First, find an organization which can use hand-knitted articles of clothing. See what would be most useful; then let the needs be known to the club members. At the club Christmas dance, each member brings his knitted contributions and hangs them on the tree. The tree becomes the focal decoration for the evening. At the conclusion, a committee or individual takes the responsibility of delivering the knitted gifts to the recipients in ample time for their Christmas.

Proof that joy and love abound!

LADIES ON THE SQUARE

GENERAL SEWING HINTS



TRAVEL TO TEXAS this month, where Mildred Smith, wife of caller, Ray Smith, and long-time exponent of attractive and well-fitted square dance fashions, shares some sewing suggestions.

General Tips

1. Buy a pattern according to bust measurement. Measure bust at fullest part. Then measure upper bust, directly under the arms. If there is not more than 3" between the bust and the arms, buy your pattern by the upper bust measurement.

2. Start stitching the skirt side seams together at the bottom. Start stitching the blouse or bodice seams under the armpit.

3. Pressing is the key to a professional looking garment. Press each seam before crossing it with another seam. Press each section as you complete it. Press with the grain, never across it. Use a lifting and lowering motion and not too much pressure.

4. Cut thread at an angle before threading a needle.

5. Cutting hints:

(a) Fold material right sides together so markings can be done on the wrong side.

(b) Make sure the straight-of-grain marks are an even distance from the selvage.

(c) Keep the material flat on the table and cut it with even strokes, never completely closing the shears. Keep your left hand on the pattern and the shears to the right of the pattern.

6. A bodice side seam should be long enough so that sleeve seam is about an inch from armpit. If side seam is too short, sleeve will pull and waistline will ride up.

Key Grain Lines

For a perfect fit, grain lines are the key to success. A pattern is perfect in line when it is manufactured, so it is important to maintain a perfect grain in any alterations in order to retain the grain of the fabric in the finished garment.

On the bodice front there are 4 key grain lines:

Chest — about 4½" below the shoulder line;

Bust — across the crown of the bust;

Waist — about 1½" above the waistline;

Lengthwise — about halfway between the center front and side seam, from shoulder line to waistline, over the crown of the bust.

On the bodice back there are 4 key grain lines which correspond exactly to those on the bodice front.

On the sleeve there are 2 key grain lines:

Halfway mark — from shoulder line to wrist;

Sleeve cap — straight across sleeve cap at right angles to the halfway mark, about 3" below the shoulder line.

In the skirt there are 3 key grain lines:

Hipline — about 7" below the waistline, following the curve of the waistline;

Halfway mark — halfway between the center line and side seam on fabric grain;

Side seamline — must hang straight up and down; this is not on fabric grain.

General Rules for Altering

1. Unpin pattern, leaving in any alterations.

2. Make needed changes in the body of the pattern rather than on the seam lines (unless minor changes).

3. To make a pattern longer or wider, slash it and spread it the desired amount, pinning tissue paper underneath.

4. To make a pattern shorter or narrower, pin in a tuck to take up desired amount.

5. True up pattern edges which have jogs from altering.

6. Always make similar alterations on facings or other pieces affected by any change.

Doing the rounds

ROUNDANCER MODULE

Sitting Down

Swinging Spokes do it in Wheel Chairs

YOU SAY YOU had trouble learning to two step and were in deep trouble on a turning waltz? "Not for me," someone replies, "they were a snap, but it was something else mastering a whisk and telemark." Well, what would you say if you had one of your basic faculties eliminated, i.e. the use of your legs? Take heart, fellow round dancer; if the Swinging Spokes can round dance, so can you!

The Swinging Spokes, you see, are a group of dancers confined to wheel chairs. Ed and Bea Murray of Edmonton, Alberta, Canada, long-time teachers of square and round dancing, now have one prime passionate pastime, that of working with wheel chair groups. Ed has been working with Ken Oakley of Vancouver to standardize movements for these hearty individuals. Because some wheel chair dancers are not able to use their hands to propel the chairs and must rely on moving an electric chair with their mouth, while others can use only their feet to push themselves around, the Murray's aim is to eliminate the use of hand movements on the standardization list. They want to include everyone.

Now in its third year, the Swinging Spokes have put on demonstrations in nursing homes, hospitals, shopping malls, colleges and performed at the First Canadian Convention in 1978. They are presently practicing for the Second Convention next year. In addition they have participated in two wheel chair, square dance jamborees held in Vancouver with the Seattle Silver Spinners and the Vancouver Wheeling Eights.

Both Ed and Ken have choreographed round dances for wheel chair groups and we present here a cha-cha routine, appropriately entitled "Wheels." The record is Dot D.G.T. — 009x.

INTRODUCTION

All facing COH **— lady on gent's right side**

1-2 **Gent wheels Fwd and around partner to** BANJO

PART A

1-2 **Wheel 1/2 to end gent facing** COH **—ladies facing** WALL

3-4 **Both roll left face around to** SIDECAR **—gents facing** LOD

5-6 **Wheel 1/2 gent facing** RLOD

7-8 **Both roll right face around to** BANJO **to repeat Part A**

9-16 **Repeat meas 1-8 — second time thru end facing** LOD **— gent rolls 1/2, lady rolls 3/4 (Last time thru end facing partner)**

Part B

17-18 **Cross trail down** LOD **lady in front**

19-20 **Move forward in** LEFT OPEN **— gent catches up and passes girl**

21-22 **Cross trail** LOD **gent in front**

23-24 **Moving on forward** LOD **as lady is about to catch up, lady turns 1/4 left face gent turns 1/4 right face to** BANJO **to start** Part A

Ending:

1-4 **From facing partner back away Swing left, Swing right, Move fwd and back.**

SEQUENCE: A — A — B — A — A — B — A and Ending.

Ed and Bea are hoping to create enough

interest in wheel chair dancing to one day justify a convention of their own. If you're currently working with such a group or hope to be involved with one and would like to coordinate your activities, get in touch with the Murrays at 9528 146 Street, Edmonton, Alberta T5N 2Z1. They'll also be happy to send you copies of the rounds which, in addition to the above, include Four Walls, Pali Breezes and Mocking Bird Hill and/or the Basic and Extended Basic Moves Standardized for Wheel Chair Dancers. Should you send for any of this material, please help defray their postage by including 50c.

Afterthought: *The world must be filled with unsung heroes who, like the Murrays, have seen a need and have set out to meet it. There are many dancers who devote many hours to bringing dance, in one form or another, to those who are less fortunate. Often there are no guidelines, no textbooks to go by and many of the leaders must start from scratch and pioneer programs that will work for them. Even when they've accomplished their goal it's not always possible to say to someone else "Here's the way to do it." Circumstances differ and each couple undertaking one of these special projects almost needs to create the whole program one step at a time.*





Frank and Doris McDonald
Modesto, California

BACKGROUNDS IN MUSIC as well as ballroom dancing provided a natural stimulus for Frank and Doris McDonald to join the round dance teaching fraternity. Both were born in Canada — Doris in Alberta and Frank in British Columbia.

In 1957 they moved from Vancouver, B.C. to Livingston, California, and the next year became square dance beginners with Jack Smiley as teacher. Mixers and simple rounds were presented as part of the square dancing program and the McDonalds took immediately to the rounds, studying with the Vern Carrikers and Gene Welshes.

After several moves in Northern California they settled in Modesto and when the Mike Stalters, instructors for Happy Rounders, retired, Frank and Doris were urged to take over teaching duties.

To become as proficient as possible in this endeavor they traveled to all parts of California, attending advanced round dance classes and seminars. Doris does the teaching and cueing, with Frank always "at the ready" to assist in demonstration. At the present time they teach two weekly classes ranging from easy level to advanced. They also teach the round of the month and conduct round dance programs for two square dance clubs. Once each year they teach a basic round dance class.

The McDonalds have conducted round dance programs at numerous regional conventions and festivals and are often engaged to cue rounds at special party dances in their area. They are members of the National Carousels, Roundalab, are California representatives to the Universal Round Dance Council, past-presidents of Northern California Round Dance Teachers Association and the Callers Association Modesto Area and are currently treasurers of the latter group.

In December 1977 they opened FRANDOR Square and Round Dance Center, just three miles north of Modesto. The facility is comprised of a dance hall, with a hardwood floor, which can be divided into two halls for workshops and classes, restrooms, kitchen and a large parking area. To provide this much-appreciated convenience for the area dancers was a dream come true and the place is a busy one.

In "civilian" life, Doris works for a large winery and Frank has a refrigeration service. They have been married 42 years, and a few "rounds" of occasional golf notwithstanding, their first loves are round and square dancing.
— *Submitted by Anita Brown*

observations on ADVANCED DANCING

By Ed Foote, Wexford, Pennsylvania

FORMING LINES

IF THE SQUARE breaks down, do you square up and wait for the next left allemande or do you get into some formation to try and pick up the action? Most advanced dancers will square up and then have the head couples slide to the right to form facing lines. Now watch the other dancers, and when you see "normal" (boy-girl-boy-girl) facing lines formed, pick up the action at this point.

Recognizing this widespread practice of forming lines, many callers will intentionally bring the floor back to facing lines to "pick up" those who have broken down. In fact, they will often say "dancing lines of 4" or simply "dancing lines" as a clue that now is the time for those who have broken down to resume dancing. Naturally, the forming of lines will not work every single time, since sometimes the caller will not bring people back to facing lines before a left allemande. But it works often enough to be worth doing.

Tip #1: If your square breaks down, look around at the rest of the floor. If most of the other squares are dancing, you can assume the caller will likely keep calling for a while before the left allemande, so you had better form lines. But if half the floor or more is broken down, it is probably not necessary to form lines, since the caller is going to be giving a left allemande right away in order to get the floor going again (at least most callers will probably do this).

Tip #2: Once you have formed lines, do not pick up the action until the caller gets the floor back to *normal* lines. Some dancers try to pick up the action once they see any kind of line. This will usually result in another breakdown, because of subsequent sex directed commands from the caller.

Tip #3: Do *not* do the following: After breaking down, some dancers will square up and stay that way until they see what formation the floor has: waves, lines, 8 chain thru, columns. Then they will "jump" for that formation to try and get going. This is not good. By the time the decision has been made about which formation to be in and they have moved to that formation, there is usually not enough time to be able to do the next call. I have seen dancers attempt to do this, and by the time they decide what to do, the dance has passed them by again and they are still broken down.

If you have not been forming lines after breaking down, you should consider doing so. It is considered "standard procedure" at advanced level.

ADVANCED CLASSES

If you are currently taking an Advanced Basics class, is your caller presenting the Mainstream and Plus calls from all positions? If not, request that he do so. Advanced dancers are expected to be able to do all calls from previous lists "all-position."

☆ ☆ ☆

The CALLERLAB *committee* assigned to the Advanced movements has released a new updated list reflecting the changes mentioned in this column recently. Here is the list as it now stands:

ADVANCED 1 (A-1)

1. **Acey ducey**
2. **Step and slide**
3. **Explode the line/Explode (anything)**
4. **6 by 2 acey ducey**
5. **Tag the line 1/4, 3/4**
6. **Square chain thru**
7. **Grand swing thru**
8. **Checkmate the column**
9. **(Right or left) roll to ocean wave**
10. **Wheel thru/Left wheel thru**
11. **Pass in/Pass out**
12. **Fractional tops**
13. **Clover and/Cross clover and (anything)**
14. **Arky allemande/Arky grand**

(Please turn to page 84)

CONTRA

CORNER

Modern Style Contra Dancing

By Dick Leger, Bristol, Rhode Island

THE NEXT CONTRA I would like to feature in continuing the series is a contra written by Ted Sannella, who incidentally has written many fine dances. The set up in this one is along the same lines as that of Becket Reel, otherwise known as Slaunch to Donegal. The name of this dance is "Patriots Jig." This dance has an unusual aspect to it in that the ends of the line either participate in the beginning of the dance or the last sequence of the dance, but don't let it throw you. It still uses regular basics and can be followed quite easily.

Setting It Up

Line up your sets across the hall and also up and down the hall. Heads lead to the right and circle to a line. All join hands up and down the hall and we're ready to teach the contra. Couple-facing-couple set up.

Teaching the Dance

Allemande left in your own line (not across the floor), everybody swing your own. Put her on your right hand side and face the other line. With all hands joined in line, go forward and back. Holding only your partner's hand, with the opposite couple circle left 3/4 around and pass thru. If you meet someone, swing, if you don't, don't!

Put her on your right and across the set, right and left thru, those same two ladies chain (don't chain back). Right and left thru once more . . . ends cross over, etc.

Be sure to caution the end people at this point that even though they will be able to do the allemande left, they should not swing, but will be able to dance again after the circle 3/4 and pass thru!! This is the action of this contra that is different.

PATRIOTS' JIG

By Ted Sannella

INTRO: With the corner allemande left;
— — — —, Everybody swing your own;
— — — —, Everybody go forward and back;
— — — —, With the opposite two circle left,
— — Go three quarters,
Pass thru and swing the next;
— — — —, Straight across right and left thru;
— — — —, Same two ladies chain across;
— — — —, Same couples right and left thru.
— — — —, With the corner allemande left;

One aspect of this dance you'll find as you call it, is that the circle 3/4 only takes six steps and you have to get the pass thru in on beats 5 & 6, then swing the next on beats 7 & 8, otherwise you'll be too late. At the same time, you don't want to lead your dancers too far with the calls, so they won't pass thru in the wrong direction. This is the challenge in this type of calling and dancing, you can't compromise!

Big Events Issue

Once a year, SQUARE DANCING magazine runs a compilation of "big" dances, festivals, round-ups and conventions. If you would like your special activity to be included in this listing, please send the following information:

Date, Name of Dance, Location, City, State

to reach us by January 1, 1980. The list will be featured in the March issue and will include those events which reach us by our January deadline. Sorry but space does not permit us to include club dances. It will help greatly if you would head your letter or card, Attention: Big Events.

TAKE A GOOD LOOK



JOE *BARBARA*



a feature for dancers

Rotary Chain
and Island Chain

JOE: Quite frequently, when we come to the end of the year and with all the time out for holidays, our workshopping takes on a rather novel appearance. We're not as apt to get flooded with new movements and our caller usually picks up some of the oldies and goodies of the past.

BARBARA: There are quite a few that fit this category. None of them are too difficult but they all need to be reviewed before we can do them automatically. At one time the Teacup Chain fit this bracket but in recent years we have had the movement used so frequently that it no longer needs a workshopping and our caller just tosses it in during the course of an evening.

JOE: Rotary Chain is another good example of this type of movement. The main thing to remember in these is that we, as dancers, should avoid rushing instead of moving to the music in order that all of us can end at the same time. Let's say that all four ladies are active. They move into the center, make a right hand star and turn it clockwise 270°, or 3/4. At the same time the four men leave home and move to their right, or counterclockwise one position (one quarter of the square). At this point the men receive their own partner with their left hand and, putting their right hand in the small of their partner's back, courtesy turn. This motion can be repeated three more times until all the ladies meet their partner at their original starting position.

BARBARA: In the ladies chain our caller suggests that we simply use a right hand star with the hands placed on top of each other in the center. When we did this as a demonstration number a few years ago, the ladies held their skirts with their right hands when making the star and it was quite attractive. However, for regular club dancing we find that simply touching hands is the best.

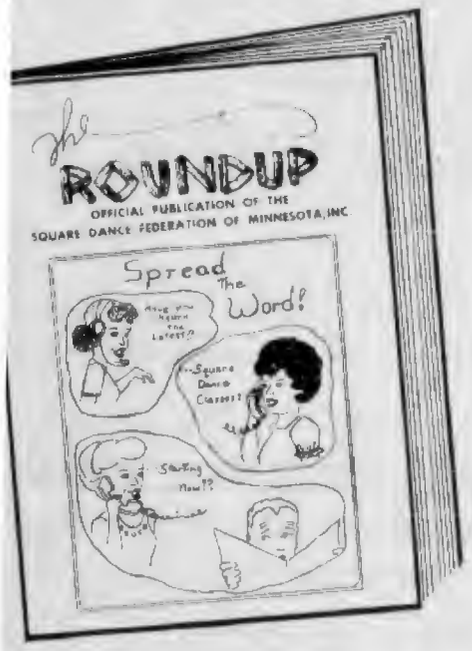
JOE: For the man's part I find that as we move one quarter we have our left shoulder in toward the center. It is smooth to just extend our left hand to receive the girl's left hand and flow right into a courtesy turn.

BARBARA: For the Island Chain let's assume that the head ladies are active. They will move into the center, take the right of the opposite lady (and here I prefer a right forearm hold) turn once and a half and go to the opposite man for a courtesy turn. At the same time as the head ladies go into the center, the side ladies move to their corner (to the right), turn that head man with the right forearm and then return to their partner to give him a left hand for a regular courtesy turn. The head ladies are courtesy turning at the same time as the sides. The action is then repeated for the side ladies to be wheel chained in the center (turning once and a half and going to the opposite man) while the head ladies move to their right, turn the side man with a right forearm and return to a head position for a courtesy turn. At this point all four ladies are with their opposite man. Repeat for the head ladies and then for the side ladies and everyone will have returned home.

JOE: As we said in the beginning, these are fun dances but we find that if we only do them once a year or so we are likely to forget what we are supposed to be doing so a short walk through never hurts. Barbara joins me in wishing all of you folks a very wonderful Christmas season.



PUBLICATION PROFILE



The Roundup

THE OFFICIAL PUBLICATION of the Square Dance Federation of Minnesota, Inc., THE ROUNDUP, is a true representation of the definition of roundup: "A summary of related information of various kinds or from various sources." The relation, of course, is square dancing. The various kinds include information about square and round dancing, dancers, clubs, and all the etcetera that belong to this activity. The various sources include six regional editors along with a fairly large staff, or governing board as it is known, plus the services of willing square dancers when their assistance is needed.

THE ROUNDUP is chock-full of information, as can be seen from some of the topical heads: Special Events, President's Message, Round Dance News, Spotlight (of a caller), MSDCA (Callers' Association) News, Country Sampler (recipes), The Stitching Post (fashions), Let's Teach Them to Dance (classes), plus pages of reports on clubs and dances listed by region. Photographs are clear and well-reproduced and much use is made of artwork in heads, line drawings and illustrations.

Advertising is ample, which must delight the editor's heart. Ads run from $9.00 for a one-time eighth-page to $39.00 for a one-time, full page ad, camera-ready. Non-camera-ready ads requiring complete layout and artwork are charged an additional 25%. Ads run throughout the magazine and are boxed for easy identification. A wide variety of type, face and size, is used in the advertisements. In addition, flyers can be stapled into the center of the magazine but this space must be reserved a year in advance.

A special form is available for those wishing to list an Open Dance, Class or Special Event, and is the only form accepted for sending in this information. It includes space for type of event, club name, region, president's name and address and club (CALLERLAB) classification. Also to be included are date, time and day of dance, caller (cuer), location, lunch type and space for miscellaneous information, which makes it quite easy for the editor responsible for this news to decipher and write up the activity.

Any club which is a member of the State Federation is entitled to a free listing in the Open Dance Section of THE ROUNDUP. However any club which has not paid its Federation dues will neither have its club listed nor have its club news printed.

THE ROUNDUP is published monthly on a subscription basis of $5.00 per year, $5.50 for Canada and foreign. It shows much time and effort by those who put it together.



From time to time The Roundup salutes leaders in its area and in doing so makes excellent use of happy photographs.

Style Lab

RELAY THE DEUCEY

THIS MOVEMENT WHICH APPEARS on the PLUS TWO list of CALLERLAB'S basics has been with us for quite a number of years but it's one of those figures that continues to prove to be challenging to the dancers. It is enjoyable to do once the pattern has been memorized, and using the definition as it appears in the PLUS movements handbook, we will identify the pictures as we go along.

From parallel ocean waves (1) all arm turn one half (2), new centers turn three-quarters (3). Ends facing out circulate one half (4) to become ends of a six-hand wave (5). Ends facing in begin to circulate (6) slowly (and keep moving) once and a half (7) to eventually become ends (8) of the wave of six (9). Meanwhile


1


2


3


4







those in the six-hand wave (5), arm turn one half (6) and the new ends of this wave now circulate (7) once and a half and keep moving (9) as the four dancers in the center again arm turn one half. The original ends now finishing their circulate once and a half replace the dancers who have dropped off the ends of the wave and step in to become ends of the six-hand wave (9). All six in the wave arm turn one half (10) and the center four again arm turn (11), this time going three-quarters (12), as the other four dancers move up to the nearest end of the forming waves (13).

The movement ends in parallel ocean waves with the same person you started with but on the other side of the square. If everyone moves with the music at an even pace, this movement turns out very well. It's like a grand square — if just one dancer rushes, then he has to wait for the others. Dancers all keep moving and alternating hands. Once the wave of six is formed stay in the wave — don't leave it until you get to the end. Don't join the wave until you get to the end and wait for the end dancer to drop off, then take his place. This movement can also start from an eight chain thru formation in which the first arm turn is by the right. Count: Approximately 24 beats.

There are descriptive cues the callers quite frequently use with a pattern such as this; however, this is one of those movements which, having been learned, gives the dancers a sense of satisfaction in executing it from memory. Callers concerned about the ability of the floor are in the best position to determine how much or how little additional prompting is necessary.

Few movements in today's square dancing require as many steps for completion. The various derivations of the Grand Square and other movements of this type are purely repetition of a reasonably simple pattern. In the case of Relay the Deucy each dancer finds himself moving from lines to independent circulate-type of actions. No one will ever say that Relay the Deucy is a simple pattern but, from the dancers' standpoint, it will probably be around for a long time.

Interestingly enough although this is a most satisfying pattern to dance, in instances where we have seen it used as part of an exhibition it does not appear to have the necessary visual attractiveness that captures the interest of the non-dancer whereas a simple star, line or circle pattern does.



6



7



9



10

12



13



Twenty-Ninth

NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

TO THOSE PLANNING TO ATTEND their first National Square Dance Convention next June let us give you a few points to ponder. Nowhere are you apt to find as exciting an event, anywhere! If you have a preconceived idea about conventions where most everyone sits and watches while others talk or demonstrate — forget it! The big one is a *participation event*. The 20,000 or more who will attend the Memphis National next year will be there primarily to dance.

But then don't get the idea that the National is *just* one huge square dance. You'll find square dancing at virtually every plateau from Mainstream on up. You'll find halls where thousands of dancers are involved in a regular program including rounds and with a variety of callers handling the squares. At the same time there will be other rooms, covering the plateaus beyond Mainstream. The beauty of it all is that there is *something for everyone* and the halls will be clearly identified so that you will know what you are getting into before you go through the door.

Like some huge Disneyland of Square Dancing, during the three days your one admission fee lets you do as much or as little as you wish. At the same time the beauty of one of these conventions is that there is plenty to do when you are ready to relax and sit a spell.

The most significant difference between a National Convention and a festival or round up is that the sharing of ideas in panels and clinics allows you to sit down and listen or watch as those experienced in the world of dance give you variety of ideas on club activities, after party fun, dressmaking and many special facets of square dancing. In addition, there are the spectaculars, the fashion shows and other events that the folks in Tennessee will be cooking up to make this special Convention stand out in your memory.

If your interest is beginning to build where the 1980 Convention is concerned, this is a good opportunity to get your registration form filled out and mailed in right away. (This is particularly wise when it comes to applying for housing.) So many dancers have discovered that once they have taken this positive step and sent in their registration along with their registration fee they can begin to plan their trip and anticipate the pleasures that lie in store for them. Your pre-registration form can be found in the center of your October issue of this magazine. For extra forms write to the registration box shown at the top of this column.

In the months to come you'll find listings of some of the Trail In and Trail Out dances. These are special events along the various routes to Memphis where you will be welcome for an evening of dancing. Trail End dances are usually held just prior to the Convention and feature many outstanding callers who have arrived early to attend the big one. You'll find lists of these in coming issues.

There's much to look forward to and whether this will be your first or twenty-first Convention you'll always find something new and different to enjoy.

Why not consider the possibility of car pooling it to the Convention next June? Not only would you be saving on fuel but you'd be, in a sense, doubling the fun. In past years entire club memberships have formed caravans to a National only to discover that the *months* spent in planning the trip were one of the highlights of the whole event.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

North Carolina

On September 29th, fifteen square dances simultaneously got underway in as many different cities with proceeds going to support a new Burn Center in the Chapel Hill Memorial Hospital. Many, many square dancers and callers were involved in planning these dances and seeing that they came to fruition. Another instance of square dancers sharing their activity to help others.

Georgia

Georgia Callers Association members handled the calling at the recent state convention in Macon. This annual affair was the largest ever held. All levels of square dancing, plus contras, rounds and clogging were on the program. Also included were a fashion show, sewing clinic and after parties. – *Dr. Frederick P. Reuter*

Maryland

Square dance leaders in the Baltimore area opened the Maryland State Fair festivities this year with a gala square and round dance on August 25th. Over 700 dancers converged on the Cow Palace at the State Fair Grounds as the grand march was lead by the President of the Maryland State Fair & Agricultural Society, escorted by caller, Patti Valiska, along with the Fair's General Manager and caller Ken Miller's taw, Kathy. A large crowd of spectators was on hand to view the dancing from the balcony.

Square dancing opens the 1979 Maryland State Fair.

Hawaii

Now's the time to make your vacation plans and sun, swim and square dance at the 16th Annual Aloha State Convention, January 31st — February 2nd, 1980. Three big days of dancing at the Neal Blaisdell Center in Honolulu will feature Marv "K" and Johnny Creel on squares and Norm and Louise Pewsey on rounds. For convention reservations write P.O. Box 1, Pearl City, Hawaii 96782. For hotel or transportation arrangements contact your favorite travel agent.

Ohio

My name is Tommy Sander. I am 8 years old and graduated from the Do Si Do Club in Portsmouth, Ohio, last May. I went to the state convention in Dayton with my mom and dad and older sister. I didn't like everybody staring at me, but I did enjoy hearing them say nice things about me. Because I'm little everyone reaches over top of me, steps on my toes and elbows me in the eye. I like dancing because I like all the people and we can have a lot of fun as a family. – *Reprinted from Promenade*

Montana

A new federation has been formed to serve square dance clubs in Butte and the surrounding area, called the Rocky Mountain Square Dance Council. Those attending the first council meeting elected Tom and Mary Mel-



ROUND THE WORLD of SQUARE DANCING

ot as chairmen of the 1980 State Festival vhich will be held in Butte, May 23-26, 1980. 'eatured caller for the event will be Ralph ilvius while Blaine and Jeanne Walker will iandle the rounds.

Nevada

New officers for The Reno Inter-Club Square and Round Dance Council, Inc. have ust been announced. President is Don Beck; Vice-President, Larry Cooper, Treasurer is Larry Metzger while Cathy Denning will be nolding down the position of Secretary. Cor-espondence to the Council may be directed to the secretary at 7575 Palos Verde Circle, Reno, Nevada 89502.

Australia

Why not combine the best of two worlds — travel and square dancing — and visit Australia this coming April and at the same time participate in their 21st National Square Dance Convention?

"Give square dancing a burst at the National 21st" is the theme of the convention which will be held in Adelaide, South Australia, April 25-28. Some 2,000 dancers are expected to attend and the venue at Chryslers offers ample dancing area and excellent facilities. A creche (day nursery) will be provided along with entertainment for children while their parents are attending the convention. Two evening meals (sitting down in comfort) are planned and buses will transport dancers throughout the convention.

The dancers in South Australia write, "Why not join us for a wonderful time, visit our beaches, wineries, sightsee in the city and most important of all, make new friends and perhaps renew old friendships."

For further information contact your nearest Quantas office or write to Mrs. Jean Golding, Secretary, 341 Railway Terrace, Osborne, South Australia 5017.

Pennsylvania

The Do Pas O Square and Round Dance Club of Lancaster combined two favorite activities, square dancing and bowling, into one giant club party and called it a "Dance-A-Bowl." As one of the club members manages a local bowling alley, they were able to get the location for their private use one evening.



Ready to bowl, ready to dance, ready for fun!

With 8 bowling alleys available, the club decided to sell 7 squares of tickets. The schedule went one round of bowling, two tips of dancing, one round of bowling and so on until time to break for a buffet supper. Casual dress was the order of the day due to bowling limitations. Those who wore bowling shoes were allowed to dance on the approaches. Those in street shoes, danced on the main floor lobby. The club had such a good time they plan to make it an annual event.

The Netherlands

Some 48 members of The American Square Dance Workshop traveled to The Hague in September and enjoyed an evening of dancing with their Dutch friends. Wil Stans, chairman

Convention headquarters photo courtesy of The Advertiser, Adelaide.





Dutch square dancers host their American and Canadian guests.

of the NSRDV, emceed the dance which included the calling of Bob Van Antwerp and Bob Osgood.

New Zealand

Congratulations to Gordon Nuttall, active square dancer in Christchurch, who recently had an article entitled "Squaring Up" published in "Skyway," the in-flight magazine for Air New Zealand. With the thousands of persons who fly this airline each month, and the invitation to "Take This Copy With You" on the front of each magazine, it is hoped that this article will add new interest to square dancing in this continent. The two-page article gave general background information on square dancing and specifics about the hobby in New Zealand and was accompanied by three, full color action photos.

China

A first! The American Square Dance Workshop some 22 strong traveled to The People's Republic of China in September. Headed by Don and Marie Armstrong, this is the first square dance group to visit mainland China. Yes, they walked on The Great Wall, but no, they did not dance on it. They found the Chinese gregarious and gracious and eager to try out their English on the group whenever possible.

California

Small can be big! Last year the Fumblin' Feats Square Dance Club of Blythe held its 2nd Annual Festival. Although the membership includes only 49 paid-up members, 24 of whom are active, more than 250 people attended, some from as far away as Canada, Washington and Oregon. Situated on the Colorado River, near the Arizona border, the group's nearest square dance club is 100 miles away. Now they are planning Festival Number Three to be held December 7 and 8 at the Palo Verde High School Auditorium. Guest callers will be featured Friday night; Saturday

(Please turn to page 90)



American Square Dance Workshop travelers ready to visit Mainland China.

INDEX For the 1979 issues of SQUARE DANCING Magazine

A) — Ammunition; (AD) — Advanced Dancing; (AISI) — As I See It; (BR) — Book Review; (CC) — Contra Corner; (CM) — Caller of the Month; (CN) — Callers' Notebook; (CQM) — CALLERLAB Quarterly Movements; (D) — Discovery; (EN) — Experimental Notes; (HL) — Hot Line; (HWD) — How We Dance; (PP) — Publication Profile; (PRD) — Paging the Roundancers; (RM) — Roundancer Module; (SL) — Style Lab; (SMD) — Smooth Dancing; (TGL) — Take a Good Look; (TT) — Traditional Treasury; (W) — Workshop.

Acknowledgement of Visiting Callers & Cuers 4/79, p. 28
Advanced Basics List (New) (AD) 11/79, p. 23
Advanced Dancing Criticism and Replies (AD) 6/79, p. 16
Advanced Dancing Tips (AD) 3/79, p. 18
After Party Fun
Examination Time 5/79, p. 30
Family Feud 4/79, p. 29
Tic Tac Toe 2/79, p. 29
All Eight Spin the Top (SL) 2/79, p. 39
All Eight Swing Thru (SL) 8/79, p. 16
All Four Couple Moves (AD) 7/79, p. 21
All Position Dancing
Easing a Class into (Herb Egender) (W) 2/79, p. 45
And the Advanced Dancer (AD) 10/79, p. 23
Allemande Left with the Mentally Handicapped (Barbara McMenamin) (BR) 4/79, p. 77
Apple Dumplings (Club Profile) 3/79, p. 26
Appreciation (D) 5/79, p. 14
Appreciation of Caller and Wife (Rosemary Muff) 9/79, p. 21
Area Publications Directory — 1979 5/79, p. 17
Arkansas Traveler (TT) 5/79, p. 22
Arky Star Thru (AD) 4/79, p. 18

Badge for Physical Disability 2/79, p. 27
Badge of the Month
Blue Ridge Twirler 11/79, p. 27
Circle & Swing 5/79, p. 29
Cross Trailers 4/79, p. 29
Flutter Wheels 5/79, p. 29
Holiday Haven Retreads 9/79, p. 29
Kilowatt Kickers 3/79, p. 25
Outlaws, The 1/79, p. 25
Pinon Pinwheelers 10/79, p. 27
Sherrif Squares 1/79, p. 25
Silver Spurs 7/79, p. 19
Swinging Stars 6/79, p. 27
Up-to-the-Center 12/79, p. 24
Yellow Rockers 2/79, p. 28
Balance-Grapevine Contra (CC) 5/79, p. 24
Balanced Buckets (Nell Eblen) 3/79, p. 19
Ballard Number System (Mixing Dancers) 5/79, p. 10
Ballroom Influence (Joe and Es Turner) (RM) 1/79, p. 28
Banner Stealing Guidelines 6/70, p. 29
Barn Dances (AISI) 12/79, p. 5
Basics (Plateau Changes) 6/79, p. 30
Basics Foundation for Advanced Dancers (AD) 1/79, p. 16
Basics Lists (AISI) 1/79, p. 5
Basics Misue (Ed DeRooy) (CN) 9/79, p. 33
Beckett, Vic and Dorothea (PRD) 4/79, p. 32
Beginner Round Dancer Advice (RM) 5/79, p. 31
Beginner's Classes 7/79, p. 9; 7/79, p. 18; 8/79, p. 7; 9/79, p. 9
Behind-the-Scenes Round Dance Activity (Ray and Gerry Belanger (RM) 9/79, p. 31
Belanger, Gerry and Ray (Behind-the-Scenes Round Dance Activity) (RM) 9/79, p. 31
Bessette, Ron (CM) 7/79, p. 46
Bicentennial Reel Contra (SL) 7/79, p. 30
Big Dance, The 3/79, p. 9; (Production Tips) 3/79, p. 11
Big Events of 1979 3/79, p. 12
Bird, Bruce and Roberta (PRD) 2/79, p. 25
Birth Announcement 1/79, p. 26
Blind Hem Variation 6/79, p. 24
Body Flow (TGL) 5/79, p. 25
Book Reviews 4/79, p. 12
Booklist for Old Time Dancing (TT) 3/79, p. 23
Booties (Knitted) 5/79, p. 23
Bosley, Bill and Rosella (PRD) 10/79, p. 30
Bouquet Waltz (TT) 2/79, p. 20
Bridging the Gap from Class to Club 9/79, p. 9
Brown, Dick and Jan 10/79, p. 17
Brown, Gary (CM) 1/79, p. 46
Buffalo Quadrille (TT) 4/79, p. 20
Building Facilities 2/79, p. 27
Burdick, Cathie and Stan (Silver Spur) 8/79, p. 14

Caledonians, The (TT) 5/79, p. 22
California Starburst (A) 8/79, p. 54
Caller Appreciation (Rosemary Muff) 9/79, p. 21
CALLERLAB — 1979 (AISI) 4/79, p. 7; (6th Annual Convention) 6/79, p. 14
Callers as Seen by the Dancers 4/79, p. 28
Callers' Notebook
Course of Self-Improvement 1/79, p. 27
Duties and Responsibilities of a Master of Ceremonies 5/79, p. 33; 6/79, p. 33
Learning Process, The 2/79, p. 33
Note Services 11/79, p. 31
Pointers on Self Analysis and Judgment 10/79, p. 31
Programming with Square Dance Music 7/79, p. 23
Smoothness in Square Dancing 4/79, p. 33
Callers' Schools (Pro and Con) 279, p. 9; (Looking Back) (1947) 2/79, p. 10
Callers' Schools Directory — 1979 2/79, p. 13; (Supplement) 4/79, p. 25

Caller's Wife (Jacque Crosby) 4/79, p. 24; 4/79, p. 27; 9/79, p. 27
Caller's Wife Appreciation (Rosemary Muff) 9/79, p. 21
Calls 'N' Cues (PP) 1/79, p. 17
Canadian Dancers News Magazine (PP) 4/79, p. 21
Cap (Graduation) 5/79, p. 27
Capon, Charles and Edith (PRD) 3/79, p. 30
Castner, Bill (AISI) 10/79, p. 7
Centerpiece (Changeable) 11/79, p. 25
Challenge Square Dancing Handbook (Clark Baker) (BR) 4/79, p. 13
Chaparral Story (Recording Company) 1/79, p. 9
Chatterbox (PP) 7/79, p. 12
Choreography (CN) 3/79, p. 31
Choreography Flow (TGL) 5/79, p. 25
Christmas Ideas 12/79, p. 24
Church and Dancing (AISI) 5/79, p. 7; (A Unique Dance Workshop) 5/79, p. 16
Circle (D) 10/79, p. 10
Circle to a Line (SMD) 3/79, p. 15
Circles (TT) 9/79, p. 21
Clogging 12/79, p. 15
Club Profile (Apple Dumplings) 3/79, p. 26
Club Structure (Two Concepts) 11/79, p. 26
Club, Successful Round Dance 5/79, p. 31
Code of Ethics for Round Dance Leader (RM) 4/79, p. 31
Computerized System 5/79, p. 10
Conforming (AISI) 9/79, p. 8
Consideration (D) 5/79, p. 14
Contemporary Traditional Dancing (TT) 12/79, p. 14
Contra Corner
Balance-Grapevine Contra 5/79, p. 24
Banjo Contra 10/79, p. 22
Constant Contra 10/79, p. 22
Contras for Class Work 9/79, p. 37
Modern Style 1/79, p. 20; 4/79, p. 30
Patriot's Jig 12/79, p. 30
Progressive Six 11/79, p. 38
Prompting and Teaching 2/79, p. 22
28th National Syllabus 10/79, p. 22
Contra Corners (CC) 11/79, p. 38
Contra Dancing, Modern (CC) 1/79, p. 20; 4/79, p. 30; 12/79, p. 30
Contras for Class Work (CC) 9/79, p. 37
Conventions (The Big Dance) 3/79, p. 9; (Production Tips) 3/79, p. 11
Copyright Control (Recordings) (AISI) 8/79, p. 5
Cost of Dancing, The (AISI) 12/79, p. 6
Cost of Square Dancing (Jim White) 9/79, p. 13
Country Dance and Song (BR) 4/79, p. 13
Course of Self-Improvement Geared Just to You (CN) 1/79, p. 27
Crisis of Levels, The (Dick Leger) 10/79, p. 14
Criticism of Advanced Dancing (AD) 6/79, p. 16
Croft, Ken 6/79, p. 22
Crosby, Jacque (Caller's Wife) 4/79, p. 24
Cultural Development of Modern Square and Round Dancing in Canada (BR) 4/79, p. 76
Curley Cross (SMD) 4/79, p. 14; (SL) 5/79, p. 38
Curlique (HWD) 5/79, p. 15
Custer, Curley (Floor Control) (W) 10/79, p. 43

Dance Material (CN) 3/79, p. 31
Dancer Improvement (TGL) 4/79, p. 26
Dancer's View on the Misuse of Basics (Ed DeRooy) (CN) 9/79, p. 33
Deaf Dancers (Signing) 9/79, p. 30
Dean, Bob and Betty (PRD) 9/79, p. 32
Deer Park Lancers (TT) 10/79, p. 16
Demonstrations 2/79, p. 27; (AISI) 4/79, p. 7; (SMD) 10/79, p. 28
Denver Area Square Dance Bulletin (PP) 8/79, p. 11
DeRooy, Ed (Dancer's View on the Misuse of Basics) (CN) 9/79, p. 33
Directional Calling (Garnet May) (W) 9/79, p. 45
Directory of Square Dancing (1979-80) 8/79, p. 19
Directory Supplement (Overseas) 1/79, p. 13
Disability Badge 2/79, p. 27
Divide to a Line (EN) 12/79, p. 61
Dixie Derby (CQM) 10/79, p. 23; (TGL) 10/79, p. 24
Dixie Grand (SL) 6/79, p. 38
Dixie Style to an Ocean Wave (TGL) 9/79, p. 26
Do Sa Do (SMD) 3/79, p. 14
Dolls (AISI) 5/79, p. 8
Domi, Harold and Mary (PRD) 5/79, p. 32
Don't Get Caught in a Speed Trap (Jack Lasry) 2/79, p. 14
Don't Just Sit There! (Jiavanna) 6/79, p. 17
Double Star Thru (AD) 7/79, p. 21
Dropouts (What the Caller Can Do) 4/79, p. 28; (Solution) 5/79, p. 28
Duties and Responsibilities of a Master of Ceremonies (Cal Golden) (CN) 5/79, p. 33; 6/79, p. 33

Early Days of Hash, The (Les Gotcher) 11/79, p. 6; 12/79, p. 9
Easing a Class into All Position Dancing (Herb Egender) (W) 2/79, p. 45
Easson, Orphie (Variety with Setups and Getouts from Lines of Four) (W) 6/79, p. 45
Eblen, Nell (Balanced Buckets) 3/79, p. 19; (Grammar and Square Dancing) 7/79, p. 20
Egender, Herb (Easing a Class into All Position Dancing) (W) 2/79, p. 45
Egg Carton Necklace 3/79, p. 35
Ends Turn In (TT) 7/79, p. 14
Engelke, Brigitte and Wilfried (PRD) 7/79, p. 22
English Dart (Part I) 7/79, p. 28; (Part II) 9/79, p. 22
Enjoyment of Square Dancing (Max Neumann) 6/79, p. 28
Enjoyment of the Activity (Jack Lasry) 2/79, p. 14
Estes, Buster (HL) 2/79, p. 5
Examination Time (After Party) 5/79, p. 30
Exhibitions (AISI) 4/79, p. 7
Explode the Wave (SL) 9/79, p. 38

Family Feud (After Party) 4/79, p. 29
Festivals (The Big Dance) 3/79, p. 9; (Production Tips) 3/79, p. 11 (AD) 9/79, p. 24
Figurines (AISI) 5/79, p. 8
Float (AISI) 5/79, p. 7
Floor Control (Curley Custer) (W) 10/79, p. 43
Flow of Choreography (TGL) 5/79, p. 25
Flyers 5/79, p. 28
Formations (D) 10/79, p. 10; 11/79, p. 11; (CN) 12/79, p. 19
Forming Lines (AD) 12/79, p. 29
Foundation Basics for Advanced Dancers (AD) 1/79, p. 16
Fox Hall (Halls) 3/79, p. 20

Gas Shortage Effects (AISI) 4/79, p. 8
Gavel and Key 6/79, p. 19
Germany 11/79, p. 10
Get the Most Out of Square Dancing (Max Neumann) 6/79, p. 28
Getouts from Lines of Four (Orphie Easson) (W) 6/79, p. 45
Golden, Cal (Report on the CALLERLAB Quarterly Movements) (W) 1/79, p. 37; (Duties and Responsibilities of a Master of Ceremonies) 5/79, p. 33; 6/79, p. 33
Gotcher, Les (Hall of Fame) 4/79, p. 19; (Early Days of Hash) 11/7, p. 6; 12/79, p. 9
Graduation Cap 5/79, p. 27
Graduation Ceremony 2/79, p. 28
Grammar and Square Dancing (Nell Eblen) 7/79, p. 20
Grand Square Confusion (SMD) 4/79, p. 15
Greggerson, Herb (AISI) 9/79, p. 7
Gridiron Hoedown 12/79, p. 8

Hall of Fame (Les Gotcher) 4/79, p. 19; (Jerry Helt) 10/79, p. 13
Halls (Fox Hall) 3/79, p. 20
Handicapped (Signing for Deaf) 9/79, p. 30
Hands to Hear By 9/79, p. 30
Harry, Dave and Bonnie 4/79, p. 36
Hash, The Early Days (Les Gotcher) 11/79, p. 6; 12/79, p. 9
Helt, Jerry (Hall of Fame) 10/79, p. 13
Heritage (D) 10/79, p. 10
Hoffman, Dave (CM) 4/79, p. 54
Holiday, Bob and Rosemary (PRD) 10/79, p. 30
Holland 1/79, p. 13
Hollywood Treatment for the One Night Stand 9/79, p. 86
Home vs. Traveling Caller (AISI) 2/79, p. 8
Hot Air Balloons (AISI) 9/79, p. 7
Howard, Paul and Lorraine (PRD) 1/79, p. 29

Ida News (PP) 10/79, p. 20
Improvement, Dancer (TGL) 4/79, p. 26
In Roll Circulate/Out Roll Circulate (AD) 3/79, p. 18
Introductions (AISI) 10/79, p. 8
Island Chain (TGL) 12/79, p. 31

Jenny's Star (TT) 1/79, p. 33
Jiavanna (Don't Just Sit There) 6/79, p. 17
Johnson, Chad (CM) 8/79, p. 56
Jones, Fenton "Jonesy" (A) 11/79, p. 54
Judgment (CN) 10/79, p. 31

Kaltenthaler, John (Silver Spur) 8/79, p. 14
Kernen, Sharon and Ken (A Unique Workshop) 5/79, p. 16
King, Glenn and Rosie (PRD) 11/79, p. 30
Knitted Stole 4/79, p. 37

Ladies (Single) (AISI) 2/79, p. 7
Ladies on the Square
Birth Announcement 1/79, p. 26
Blind Hem Variation 6/79, p. 24
Egg Carton Necklace 3/79, p. 35
English Dart (Part I) 7/79, p. 28
(Part II) 9/79, p 22
Knitted Stole 4/79, p. 37
Maternity Dress 1/79, p. 26
Pair of Dress Ideas 10/79, p. 34
Reversible Shawl 11/79, p. 35
Sewing Hints 12/79, p. 26
Supportive Sash Belt 2/79, p. 37
Tootie Booties 5/79, p. 23
Lancers Quadrille (TT) 11/79, p. 12
Lane, Frank (An Overlooked Movement — The Star) (W) 11/79, p. 43; 12/79, p. 45
Language (Round Dancing) (Joe and Es Turner) (RM) 1/79, p. 28
Lasry, Jack (Don't Get Caught in a Speed Trap) 2/79, p. 14; (Plus Two Program) (W) 4/79, p. 45
Leadership 10/79, p. 26
Learner's Classes 7/79, p. 9; 7/79, p. 18; 8/79, p. 7; 9/79, p. 9
Learning Process (Gloria Rios Roth) (CN) 2/79, p. 33; (D) 5/79, p. 14
LeClair, Johnny (Transitions) (W) 3/79, p. 45
LEGACY — 1979 (AISI) 4/79, p. 7; 8/79, p. 12; (Resolution) 10/79, p. 33; (New Leaders) 10/79, p. 78
Leger, Dick (The Crisis of Levels) 10/79, p. 14
Length of Round Dance Records (RM) 7/79, p. 22
Let's Dance (PP) 2/79, p. 21
Let's Square Dance (PP) 9/79, p. 25
Levels (D) 4/79, p. 16; (Programming for All) (Jerry Murray) (W) 5/79, p. 45; (AISI) 10/79, p. 7
Lines (D) 10/79, p. 11
Lines of Four — Setups and Getouts (Orphie Easson) (W) 6/79, p. 45
Listening (D) 2/79, p. 18
Live Music (Dave and Bonnie Harry) 4/79, p. 36
Load the Boat (SL) 10/79, p. 36; (TGL) 11/79, p. 24
Load the Windmill (EN) 11/79, p. 28
Lyles, Norm (CM) 6/79, p. 70

M.C. Responsibilities (Cal Golden) (CN) 5/79, p. 33; 6/79, p. 33
Mainstream and Plus for Advanced Dancer (AD) 10/79, p. 23
Mainstream Basics List 7/79, p. 11
Mainstream Basics Manual (BR) 4/79, p. 12
Make Me A Column (CQM) 7/79, p. 15; (TGL) 8/79, p. 15
Manual for Round Dancing (RM) 4/79, p. 31
Material, Dance (CN) 3/79, p. 31
Maternity Dress 1/79, p. 26
May, Garnet (Directional Calling) (W) 9/79, p. 45
Mayo, Jim (Smoothness in Square Dance) (CN) 4/79, p. 33
McDonald, Frank and Doris (PRD) 12/79, p. 28
McVey, Bill (CM) 9/79, p. 54
McWhirter, Gerald (CM) 3/79, p. 54
Meetings, Club 7/79, p. 17
Member Responsibilities 4/79, p. 27
Millspaw, Charles and Betty (So You Don't Do Rounds) (RM) 5/79, p. 31
Mini Chase (EN) 12/79, p. 61
Misuse of Basics (Ed DeRooy) (CN) 9/79, p. 33
Mixing Dancers 5/79, p. 10
Modern Style Contra Dancing (CC) 1/79, p. 20; 4/79, p. 30
More Thoughtful Approach (Joe and Es Turner) (RM) 1/79, p. 28
Muff, Rosemary (Appreciation of Caller and Wife) 9/79, p. 21

Murray, Jerry (Programming to Appeal to Different Levels) (W) 5/79, p. 45
Myles, Carl (California Starburst) (A) 8/79, p. 54

National Dance Week (HL) 4/79, p. 5
National Folk Dance 11/79, p. 88
Natonal Square Dance Directory (BR) 4/79, p. 13
Necklace (Egg Carton) 3/79, p. 35
Neumann, Max (Get the Most Out of Square Dancing) 6/79, p. 28
Note Services (CN) 11/79, p. 31

Odum, Lois and Jim (PRD) 8/79, p. 91
Old Time Dancing Booklist (TT) 3/79, p. 23
Old Tyme Dancing 10/79, p. 18
Oldest Square Dance Club 10/79, p. 12
One Night Stand Gets the Hollywood Treatment 9/79, p. 86
Opinion Polls (AISI) 6/79, p. 7
Organzations (Round Dance) (RM) 3/79, p. 29
Out Roll Circulate/In Roll Circulate (AD) 3/79, p. 18
Overlooked Movement, An (The Star) (Frank Lane) (W) 11/79, p. 43; 12/79, p. 45

Parties (Max Neumann) 6/79, p. 28
Pass and Roll (AD) 2/79, p. 32
Peer Pressure (Jim Schnabel) 3/79, p. 13
Pen-Del Fed-Fax (PP) 6/79, p. 25
People to People 12/79, p. 16
Photo Contest Winners (AISI) 7/79, p. 8
Photographs 9/79, p. 16
Physical Disablity Badge 2/79, p. 27
Pictures 9/79, p. 16
Plateau Changes 6/79, p. 30
Plus Two Program (Jack Lasry) (W) 4/79, p. 45
Pointers on Self Analysis and Judgment (CN) 10/79, p. 31
Poland 11/79, p. 4
Polls (AISI) 6/79, p. 7
Posters for Smoother Dancing (SMD) 5/79, p. 12
Posture (SMD) 2/79, p. 15
Powell, Eddie (CM) 5/79, p. 54
Preparation (Curley Custer) (W) 10/79, p. 43
Producers (Records) 1/79, p. 8
Programming for Round Dance Classes Ray and Gerry Belanger) (RM) 9/79, p. 31
Programming to Appeal to Different Levels (Jerry Murray) (W) 5/79, p. 45
Programming with Square Dance Music (Don Williamson) (W) 7/79, p. 23
Progress (AISI) 11/79, p. 2
Progressive Six (CC) 11/79, p. 38
Promenade (AISI) 2/79, p. 7; (SMD) 3/79, p. 15
Promotion (Table Mats) 1/79, p. 23; (AISI) 3/79, p. 8; (Square Dance Week) 5/79, p. 9; (Don't Just Sit There) 6/79, p. 17; 7/79, p. 18; 8/79, p. 7; 9/79, p. 9
Prompting and Teaching Contras (CC) 2/79, p. 22
Publicity 2/79, p. 29; (Media) 6/79, p. 27

Quarterly Movements Report (Cal Golden) (W) 1/79, p. 37

Record Biz 1/79, p. 7
Recordings Copyright Control (AISI) 8/79, p. 5
Records (Round Dance) 1/79, p. 8
Recruitment 7/79, p. 18; 8/79, p. 7; 9/79, p. 9
Recycle (TGL) 6/79, p. 26
Relay the Deucey (SL) 12/79, p. 33
Remake the Thar (SL) 11/79, p. 8
Report on the CALLERLAB Quarterly Movements (Cal Golden) (W) 1/79, p. 37
Request for Help, A (RM) 4/79, p. 31
Responsibilities of Club Member 4/79, p. 27
Rip 'n' Snort (TGL) 2/79, p. 26
Riptide (AISI) 3/79, p. 7
Rose Parade Float (AISI) 5/79, p. 7
Rotary Chain (TGL) 12/79, p. 31
Roth, Gloria Rios (The Learning Process) (CN) 2/79, p. 33
Round Dance Club Structure 11/79, p. 29
Round Dancer Magazine (PP) 3/79, p. 22
Round Off (AD) 7/79, p. 21
Round Up (PP) 12/79, p. 32
Roundalab Meets (RM) 2/79, p. 24
Roundups (The Big Dance) 3/79, p. 9; (Production Tips) 3/79, p. 11
Russia 11/79, p. 4

SIOASDS Scholarship Winners — 1979 (HL) 5/79, p. 5
St. Patrick's Day Theme 3/79, p. 25
Sales Reps Sweepstakes Winners (HL) 4/79, p. 5; 6/79, p. 42
Sally Gooden (TT) 6/79, p. 18
Sandy's Inside Out (TT) 3/79, p. 23
Sash Belt (Supportive) 2/79, p. 37
Schedules (Samples) 1/79, p. 24
Schnabel, Jim (Peer Pressure) 3/79, p. 13
Scholarship Winners — 1979 (HL) 5/79, p. 5
Seastrom, Mike (CM) 11/79, p. 56
Self Analysis (CN) 10/79, p. 31
Self-Improvement (Callers) (CN) 1/79, p. 27
Set-Up Squares 5/79, p. 10
Setups from Lines of Four (Orphie Easson) (W) 6/79, p. 45
Sewing Hints 12/79, p. 26
Shawl (Reversible) 11/79, p. 35
Shoot That Pretty Girl (TT) 4/79, p. 20
Shoot the Buffalo (TT) 10/79, p. 16
Signing for Deaf Dancers 9/79, p. 30
Silver Spur (Cathie and Stan Burdick) 8/79, p. 14; (John Kaltenthaler) 8/79, p. 14
Single Ladies (AISI) 2/79, p. 7
Single Wheel (AD) 2/79, p. 32
Slant Touch and Wheel (EN) 12/79, p. 61
Slip-Slide-Swing-Slither (AD) 5/79, p. 26
Smarelli, Carmen and Mildred (PRD) 6/79, p. 32
Smooth Dancing Highlights and Footnotes 7/79, p. 35; 8/79, p. 10; 9/79, p. 18
Smooth Dancing at Advanced Level (AD) 7/79, p. 21
Smooth Dancing Tips 6/79, p. 12
Smoother Dancer Posters (SMD) 5/79, p. 12
Smoothness in Square Dancing (Jim Mayo) (CN) 4/79, p. 33
So You Don't Do Rounds (Charles and Betty Millspaw) (RM) 5/79, p. 31
Some Suggestions for New Teachers (RM) 6/79, p. 31
Sorensen, Tommy (CM) 10/79, p. 56
Sound Documentaries — 1980 11/79, p. 19
South Korea 2/79, p. 23
South Pacific Square Dance Review (PP) 11/79, p. 36

›in the Windmill (AD) 4/79, p. 18
›iritual Aspect of Square Dancing (Sharon and Ken Kernen) 5/79, p. 16
›lit Square Thru (TGL) 3/79, p. 24
›quare Dance Week — 1979 5/79, p. 9
›quare Dancing and Inflation (Jim White) 9/79, p. 13
›quare Dancing for Learners (BR) 4/79, p. 13
›quare Verse (Beryl Frank) 2/79, p. 86; 9/79, p. 84
›queeze Away (EN) 11/79, p. 28
›tar (D) 10/79, p. 10; (Frank Lane) (W) 11/79, p. 43
›tar by the Right (TT) 1/79, p. 33
›tatus Quo? (AISI) 11/79, p. 2
›troll and Cycle (SL) 4/79, p. 38
›ubstitute (HWD) 4/79, p. 16
›uccessful Round Dance Club (RM) 5/79, p. 31
›upportive Sash Belt 2/79, p. 37
›wing (HWD) 1/79, p. 18
›wing Thru (SMD) 1/79, p. 14

‹aiwan, 26 Years Ago 12/79, p. 18
‹eaching (Learning Process) (Gloria Rios Roth) (CN) 2/79, p. 33
‹eaching Contras (CC) 2/79, p. 22
‹eaching Order (AISI) 1/79, p. 6
‹eaching Suggestions (RM) 6/79, p. 31
‹herapeutic Value in Square Dancing (Nell Eblen) 3/79, p. 19
‹homas, Harold (CM) 12/79, p. 54
‹hose Wonderful Square Dance Vacation Institutes 4/79, p. 9
3/4 Time Contra (SL) 3/79, p. 36
‹ic Tac Toe (After Party) 2/79, p. 29
‹iming (Dick Leger) 10/79, p. 14; (D) 11/79, p. 13
‹ip Length 4/79, p. 28
‹ony's Star Breakdown (TT) 3/79, p. 23
‹ootie Booties (Knitted) 5/79, p. 23
‹rack and Trade (CQM) 7/79, p. 15; (TGL) 7/79, p. 16
‹rade By (HWD) 2/79, p. 19
‹rade Circulate (AD) 3/79, p. 18
‹rade Off (EN) 11/79, p. 28
‹raditional Dancing 10/79, p. 18
‹raditions (AISI) 9/79, p. 8
‹ransitions (Johnny LeClair) (W) 3/79, p. 45
‹ransitions from Class to Club 9/79, p. 9
‹raveling vs. Home Caller (AISI) 2/79, p. 8
‹riple Trade (SL) 1/79, p. 30
‹urn by the Right (TT) 6/79, p. 18
‹urn Unders (D) 12/79, p. 12
‹urner, Joe and Es (More Thoughtful Approach) (RM) 1/79, p. 28
‹urning Back the Clock and Finding Fun Today 10/79, p. 18
28th National Square Dance Convention 6/79, p. 9; (Smooth Dancing Highlights and Footnotes) 7/79, p. 35; 8/79, p. 10; 9/79, p. 18; (The 28th Was Great) 9/79, p. 15; (Advanced Dancing) 9/79, p. 24; (Traditional Dance) 10/79, p. 16; (Contra Syllabus) 10/79, p. 22
29th National Square Dance Convention (Registration Form) 10/79, p. 47; 11/79, p. 37; 12/79, p. 37
‹wirl (HWD) 11/79, p. 13
‹wo Approaches (Organizations) (RM) 3/79, p. 29
‹wo Left Feet 12/79, p. 23
‹wo Steps at a Time (CQM) 1/79, p. 21; (TGL) 1/79, p. 22

‹nique Dance Workshop, A (Sharon and Ken Kernen) 5/79, p. 16
‹niversal Round Dance Council Report (RM) 3/79, p. 29

‹acation Institutes 4/79, p. 9 (Directory) 4/79, p. 11
‹ariety with Setups and Getouts from Lines of Four (Orphie Easson) (W) 6/79, p. 45
‹olunteers 9/79, p. 29

‹alker, Pat and Bill (PRD) 10/79, p. 29
‹aves (D) 10/79, p. 11
‹ednesday Nite Set (TT) 7/79, p. 14
‹hat Are They Dancing? — 1979 (Part I) 1/79, p. 12; (Part II) 3/79, p. 28
‹heel and Deal (HWD) 3/79, p. 17
‹heel Chair Round Dancing (RM) 12/79, p. 27
‹hirligig and Cheat (TT) 2/79, p. 20
‹hite, Jim (Square Dancing and Inflation) 9/79, p. 13
‹illiamson, Don (Programming with Square Dance Music) (W) 7/79, p. 23
‹ise, Bronc (CM) 2/79, p. 54
‹orkshopping (D) 3/79, p. 16
‹rap-Up '79 (AISI) 12/79, p. 7

‹oom (HWD) 4/79, p. 16

Square Dancing Fund Raising on the Rise

In recent months there has been an increase in charity-affiliated square dance events. Word comes from Gabby Baker, caller from Wrens, Georgia of more than $10,000 raised in a twelve hour dance period in Wrens. The event was the Muscular Dystrophy Dance-A-Thon and a number of callers in the area along with many dancer-leaders contributed their time and talents. Caller Ron Shaw, Box 132, Carleton, Michigan 48117 is a good one to contact for more information on the Muscular Dystrophy fund raising programs.

1,500 dancers turned out in Riverside, California last summer in their "Square Dancers Squaring Up to Fight Arthritis." $2,300 was raised and a second dance is slated for December 2, 1979 at the Riverside Municipal Auditorium. Contact Larry and Hazel Wainwright (714) 886-4192 for more information.

The American Cancer Society, Massachusetts Division, Inc., has the support of square dancers in that area in promoting a series of dance-a-thons. Last year's event raised $4,000 and according to Bob Howard (Arrowhead Manor, Riverdale Road, West Springfield, Ma. 01089), the 1980 dance, slated for January 26 and 27 will attempt to double that amount.

Sets in Order



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1979

AN OVERLOOKED MOVEMENT

(Continued)

by Frank Lane, Estes Park, Colorado

Frank continues his discussion on the use of star figures as a boon for the caller seeking variety.

25 years ago, or so, there were many basic star figures of which most dancers had a good knowledge; of course Texas star was probably the "daddy" of them all, and all dancers were familiar with it. There was also a figure known as the Arizona double star, which was a very popular dance and some variations of this figure have stayed popular in today's contemporary dancing. Today when moving dancers from two 4-hand stars to one 4-hand star in the middle and two inactive couples at the sides, it seems we usually star in the middle once around and return to the couple we left. The original idea in the "Arizona Double Star" was to star the couples "across" the center to a new couple. Using this idea we might do something like this . . .

Heads to the right, circle to a line
Right and left thru, make a right hand star with the same two
Heads star left in the middle
Once and a half to the opposite side
Star right with a new pair
Once around, then reverse this star
Heads to the center, two ladies chain
Pass thru to an allemande (box 1-4)

Of course, as you can readily see, many variations of this idea are possible. What I am encouraging you to do, is not always "star once around to the same two."

In today's dancing our "trade by" position affords an opportunity to dance some stars, but I don't hear it being used to that end very often. Here are a couple of examples, that might start you thinking of many more.

Four ladies chain, heads half sashay
Heads half square thru
Circle four, head ladies break to a line
(Those of you who slide to a line be careful)
Pass thru, U-turn back, square thru
Men star right, ladies trade
Allemande

Here's another.

Sides right and left thru, half sashay
Heads box the gnat, half square thru
Do sa do, star thru, partner trade
Right and left thru, half sashay
Same two square thru
Insides star by the right
Outsides go left single file
Allemande

As I am dancing today's choreography, I seem to be in ocean waves of some kind every few moves. Why not use stars as a bit of variety in getting out of some of those waves? Here is a routine using this idea, with a little different get-out.

Side ladies chain to the right
Heads box the gnat, half square thru
Swing thru, ends fold, centers trade
Make two left hand stars
Ladies star right in the middle
Men wait there
Ladies pick up your partner
Ladies run, slip the clutch
Allemande

Another of the old classic star figures was a

outine called "Venus and Mars." This figure, or those who weren't dancing when it was popular, was based on an idea of two stars, one with four men, the other with four ladies. These stars then meshed as the dancers changed from one to the other. We can still use this basic idea and for many of today's dancers it will be a brand new idea.

Here's one such routine.

Heads right and left thru
Head ladies chain
Couple #1 with your corner box the gnat
Square your sets
New heads cross trail thru
Go around two, line up four
Pass thru, cast-off three quarters
Pass thru, wheel & deal
Pass thru, slide thru
Men star right, ladies star left
(At this point if you want to change stars a couple of times, go ahead)
Girls step in behind your man
Join the mens' star
Ladies back track, pass your partner
Allemande

One of the most commonly used stars in our dancing today is the thar star. Here's a thar figure with a different twist.

Heads make a right hand star
Turn corner left to an arky thar
With heads in the middle
Slip the clutch, centers run
All promenade
Men wheel around, star thru
Centers pass thru, square thru three-quarters
Allemande

I'm certain that on many occasions you have called "centers turn thru, left turn thru with the outside two, centers turn thru again, etc." Replacing the last turn thru with a star will give a little variety and open up some different get-out possibilities. Try this one.

Head ladies chain to the right
Heads square thru three-quarters
Go around one, line up four
Pass thru, wheel and deal
Ladies turn thru
Left turn thru with the men
Ladies star right once around
Men star, allemande

In bringing this feature to a conclusion let me give you an old routine called "Star Bright." It's just a good old dependable star routine that I have heard many callers use variations of.

Heads rollaway, spin the top
Pass thru, right and left thru
Rollaway, curlique
Right hand star with same two
Heads star left to the same two
Right and left thru, slide thru
Pass thru, go on to the next (or bend the line)
Curlique, star right with same two
Heads star left to same two
Right and left thru, dive thru, star thru
Rollaway and pass thru, both turn left
Sides pass thru, allemande

I hope that some of these ideas and routines will kindle an interest in star figures in your choreography. It seems that each year we lose some good basic, just through lack of usage. Don't let this happen to our old friend the "Star."

REMEMBER TANDEM SQUARES?

Some time ago a novelty form of double squares was proving quite popular and we printed a number of drills that were used at the time. We've had some requests to do more of this so here's a reminder. For the Tandem Squares have one square set up inside of another, all facing the center of the square. Calls can be given to the "insiders" or to the "outsiders." The beauty of all of this is to intermix the calls so that the 16 dancers involved in one tandem square eventually end in their starting positions, all reunited with their partners. Try these:

Inside four California twirl, star thru
Do sa do, star thru, dive thru, substitute
Insides California twirl, star thru
Do sa do, star thru, dive thru
Substitute (all resolved)

Inside four California twirl
Outsides split 'em 'round one line of four
Bend the line, box the gnat, do sa do
Star thru, ladies flutter wheel
Ladies chain, dive thru (resolved)

SPECIAL WORKSHOP EDITORS
Ted Wegener Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Inside ladies chain, outsides left allemande
Inside ladies chain back
Outsides right and left grand
Insides now left allemande
Partners right and left grand
Meet your girls and all promenade

(This one requires plenty of space)
All the sides face grand square (16 counts)
All swing your partner, insides circle left
Outside four you promenade
Inside four left allemande
All promenade home

Inside arch
Outside ladies chain thru the arches
(all the way to the outside man)
Four inside ladies chain
Insides California twirl and star thru
Do sa do to an ocean wave
Swing thru (in your own four)
Men run, bend the line, flutter wheel
Dive thru, inside four those ladies chain
Everybody do a left allemande
A right and left grand
Outsides do it just halfway
Everybody promenade I say
Home you go and swing

Tandem squares into unresolved new squares
Inside heads lead to the right
Circle four to a line
Outside sides squeeze in make line of six
Outside heads square thru split outside six
Move to the end make a line of eight
Pass thru hold hands and the ends join hands
Circle left some have a new girl some have not
Swing and whirl with the girl you've got
Square your set

STAN'S DOUBLE QUADRILLE MIXER

By Stan Burdick

Inside couples go forward and back
Same couples wheel around (or Frontier whirl)
***Square thru the couples you found**
Four hands round and you're not thru
Go on to the next and square thru
Four hands around and a quarter more
(or 5 hands round)
Pull on by, go on to the next
Star thru, right and left thru
Dive to the middle, four ladies chain
(Repeat all, then)
Inside arch and substitute
(Repeat all to chain, then)
(Repeat again to chain, and)
Inside arch, substitute, bow to your partner
you're thru

TANDEM #1

By Frank Lane and Jack Jackson

Inside men star left, you roam
Go once around and pick up your own
Go once around, you're doing fine
Pick up your outside pair this time
You're eight in line across the set
So bend that line, you're not thru yet
(If possible time it so they are at home)
Go forward four and back in time
Now two by two you bend those lines
Star thru, two ladies chain
Turn those girls we're gone again
(Do Stan's Double Quadrille Mixer from*)

16 CHAIN THRU

By Willard Orlich

Inside couples go forward and back
All around your corners do
Partners now you star thru
Right and left thru, 16 chain thru
Turn on the ends, star left in the middle
Keep in time to the tune of the fiddle
Turn on the ends, star left in the middle
Keep in rhythm to the words of the riddle
Turn on the ends, star left in the center
You're dong fine, you're doing better
Turn on the ends, star left in the center
Here they come like a fender bender
Right and left thru and the center two
Frontier whirl, you're almost thru

TANDEM #2

By Frank Lane and Jack Jackson

Inside four ladies chain
Turn 'em round we're gone again
Then chain 'em back, full turn around
With the outsides chain as you come down
Inside two full turn I say
While outsides roll with a half sashay
Heads double pass thru, centers in
Frontier whirl and now the sides
Double pass thru, centers in, Frontier whirl
Now heads again pass thru across you shoot
Wheel and deal then substitute
Sides pass thru across you shoot
Then wheel and deal and substitute
(Repeat)

TANDEM ALLEMANDE #1

By Frank Lane and Jack Jackson

Inside four ladies chain
Outsides left allemande
Insides chain back again
Outsides right and left grand
Insides now left allemande
Partners right, right and left grand
Meet your girls and promenade home

(for more Tandems see page 50)

ROUND DANCES

SENTIMENTAL SILLY — Grenn 14276
Choreographers: Clancy and Betty Mueller
Comment: Interesting routine with big band sound music.

INTRODUCTION

1 SEMI-CLOSED **Wait:**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl to CLOSED) Fwd, —, Step, Step; Fwd, —, Step, Step;**
5-8 **Side, Close, XIF to** SIDECAR, **—; Side, Close, XIF to** BANJO, **—; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
9-12 CLOSED **M face** WALL **Twisty Vine, —, 2, —; Side, Close, L Turn M face** COH, **—; Twisty Vine, —, 2, —; Side, Close, R Turn** SEMI-CLOSED **face** LOD, **—;**
13-16 **Fwd Two-Step; Fwd Two-Step end M face** WALL; **Side, —, XIB, —; Side, —, XIF end** SEMI-CLOSED, **—;**
17-20 Repeat action meas 1-4 Part A:
21-24 Repeat action meas 5-8 Part A:
25-28 Repeat action meas 9-12 Part A:
29-32 Repeat action meas 13-16 Part A:

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Two-Step Arnd; (Under Two-Step) On arnd Two-Step end M facing** COH;
5-8 Traveling RLOD repeat action meas 1-4 Part B end M facing WALL in CLOSED:
9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —;**
13-16 **Syncopated Vine/2, —, 3/4, —; 5/6, —, 7/8, —; Side, Draw, —, Close; Side, Draw, —, Close;**

SEQUENCE: A — A — B — A plus Ending.
Ending:
1-6 CLOSED **M face** WALL **—, —, Side, Close; Vine, 2, 3, 4; —, —, Side, Close; Vine, 2, 3, 4; Side, —, Close, —; Apart, —, Point, —.**

TWILIGHT — Grenn 14276
Choreographers: Chet and Barbara Smith
Comment: No repeating in this two-step routine. Music is adequate.

INTRODUCTION

1-2 CLOSED **M face** LOD **Wait; Dip Bk, —, Recov, —;**

DANCE

1-4 **Fwd, 1/4 R Turn, 1/4 R Turn** SEMI-CLOSED **face** RLOD, **Bk;** HALF-OPEN **Rock Bk, Recov face** COH LEFT-HALF OPEN, **Rock Bk, Recov to face** LOD; **Fwd Two-Step,, Fwd Two-Step,; Pickup to** CLOSED, **Pivot, 2, 3, M face** LOD;
5-8 **(Trans) Walk, 2, Fwd, Close/Fwd; Bk, 2, Bk/Close, Bk end** VARS; **Rock Bk, Recov Turning 1/4 R** SHADOW **face** WALL, **Side, XIB; Balance L Two-Step,, Balance R Two-Step end R hand Star M face** WALL,;
9-12 **Wheel Two-Step,, Wheel Two-Step M fce** LOD,; **Apart, XIB, Side, Close/Side; (Trans) Together, XIB, Side, Close/Side** BUTTERFLY **M face** WALL; **Side, Close, Side, Close;**
13-16 **Side, Close/1/4 R Turn face** RLOD **in** LEFT-OPEN, **Bk, Close/Bk end M face** WALL; **Side, Thru, Side, XIB end** SEMI-CLOSED; **Fwd Two-Step,, Fwd Two-Step to** CLOSED **M face** LOD; **Rock, Fwd, Recov, Rock Bk, Recov.**

SEQUENCE: Dance goes thru three times plus Ending.
Ending:
1-2 **Fwd, 1/4 R Turn M face** WALL, **Side, Close; (Twirl) Side, Close, Apart, —.**

WHO STOLE THE KESKA — Blue Star 2088
Choreographers: Ken and Viola Zufelt
Comment: If you like Polkas you will like this one. The music is on the Folk Dance side.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together, Touch to** SEMI-CLOSED;

DANCE

1-4 **Fwd, Arnd, Side/Bk, to** BANJO, **Bk; (Arnd) Bk/Turn** SEMI-CLOSED, **Fwd, 2, Face** WALL **in** CLOSED; **Turn Two-Step,, Turn Two-Step,; Turn Two-Step,, Turn Two-Step,;**
5-8 **(WR) L Two-Step Away,, Around Two-Step,; On Around Two-Step,, Together Two-Step,; (WL) R Two-Step Away,, Around Two-Step,; On Around Two-Step,, Together Two-Step to** BUTTERFLY **M face** WALL,;
9-12 **Side/Close, Side,/Close, Side/Turn to Bk to Bk, Ck/Side; Side/Close, Side/Close, Side/Turn to** BUTTERFLY, **Side/Ck; Vine, 2, 3, 4; Roll** LOD, **2, 3, 4 end R hand Star**
13-16 **Wheel Arnd Two-Step,, Arnd Two-Step,; Arnd Two-Step,, Arnd Two-Step end L hand Star,; Wheel Arnd Two-Step,, Arnd Two-Step,; Arnd Two-Step,, Arnd Two-Step end** CLOSED **M face** WALL;
17-20 **Turn Two-Step,, Turn Two-Step,; Fwd Two-Step,, Fwd Two-Step end M face**

WALL,; **Strolling Vine, 2, 3, 4; 5, 6, 7, 8 end** SEMI-CLOSED **face** LOD;

21-24 **Fwd Two-Step,, Fwd Two-Step,; Fwd, 2, 3, Swing; (Roll Bk) Bk, 2, 3** SEMI-CLOSED, **Touch; Fwd Two-Step,, Fwd Two-Step,;**

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-2 CLOSED **Fwd, Manuv M face** RLOD, **Pivot, 2; 3, 4 M face** LOD, **Apart, Point.**

JUST FOR YOU — Hi-Hat 975

Choreographers: Merl and Delia Olds

Comment: A nice easy waltz to very good music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

DANCE

1-4 **Waltz Away, 2, 3; Together, 2, 3; Side, Draw, Close; Side, Draw, Close;**

5-8 **Twinkle, 2, 3; Twinkle, 2, 3; Cross Thru, Side, XIB; Side, Touch, —;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Thru, Side, Close;**

21-24 Repeat action meas 17-20 except to end in OPEN facing LOD:

25-28 **Fwd, Fwd, Close; Bk, Bk, Close; Fwd, Swing, —; Bk to face** BUTTERFLY, **Touch, —;**

29-32 **Side, Behind, Side; Manuv M face** RLOD **to** CLOSED, **Side, Close; (R) Waltz Turn; (R) Waltz Turn end** BUTTERFLY **M face** WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Waltz Away, 2, 3; Together, 2, 3; (Twirl) Side, Behind, Side; Close, Apart, Point.**

DO DO DISCO — Hi-Hat 975

Choreographers: Charles and Nina Ward

Comment: Lots of action in this routine. You will find the tune familiar.

INTRODUCTION

1-4 FACING **Wait; Wait; Heel, Step/Step, Heel, Step/Step; Apart, Close, Together, Close;**

PART A

1-4 **Bk Away, 2, 3, Point; Together, 2, 3,** SIDECAR, **Point; (Fwd, Side, XIB, Bk) Circle L, 2, 3, 4; (Side, Close) On Arnd, 3, Side, Close;**

5-8 **Rock Apart, Recov, Side, XIB; Side, XIB, Side, XIB; Rock Apart, Recov,** BUTTERFLY **XIF, Side; Side, XIF, Side, XIF;**

9-12 **Stamp, —, Push/Point, —; Stamp, —, Push-Point, —; XIB, Side, Thru, Point; Step, Point, Step, Point;**

13-16 **(Wrap) Side, XIB, Bk, Touch; (Unwrap) Fwd, 2, 3, 4; Heel, Step/Step, Heel, Step/Step; Apart, Close, Together, Close;**

PART B

1-4 LOD **No hands joined (Side, Close, In Front of M) Side, Close, XIF, —; Side, Close, XIF, —; Side Sway L, —, Sway R, —; Sway L, —, Sway R, —;**

5-8 Repeat action meas 1-4 Part B:

9-12 OPEN **face** LOD **Side, Close, XIF, XIF; Side, Close, XIF W face M in** BUTTERFLY, **—; Thru, —, Swivel, Close; Thru, —, Swivel, Touch;**

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-3 LOD **No hands joined Side, Close, XIF, —; Side, Close, XIF, —; Side Sway L, —, —, —.**

HAPPINESS IS A WALTZ — Cem 37032

Choreographers: George and Joyce Kammerer

Comment: A smooth and simple waltz routine with big band sound music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Fwd, Swing, —; Spin Manuv M face** RLOD **in CLOSED;**

5-8 **(R) Waltz Turn; (R) Waltz Turn end M face** WALL **in** BUTTERFLY: **(Twirl) Vine, 2, 3; Thru, Side, Close;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

17-20 **Solo Roll** LOD, **2, 3; Bk, Side, Close end** BUTTERFLY **M facing WALL; Side, Draw, Close; Side, Draw, Close;**

21-24 **Fwd, Side, Close; Bk, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**

25-28 Repeat action meas 17-20 Part B:

29-32 Repeat action meas 21-24 Part B:

SEQUENCE: Dance goes thru twice then Step Apart and Point.

JUNE NIGHT — Cem 37032

Choreographers: Bud and Shirley Parrott

Comment: Easy two-step with very good music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end**

CLOSED **M face** WALL; **Side, Close, Fwd, —; Side, Close, Cross end** BANJO **M face** LOD, —;

5-8 **Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face** WALL BUTTERFLY, —; **(Twirl) Side, —, XIB, —; Pick up to** CLOSED **M face** LOD, —, 2, —;

9-12 **Fwd, Close, Bk, —; Bk, —, Bk, —; Bk, Close, Fwd, —; Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, —;

13-16 **Side, —, XIB, —; Side, —, XIF to** SEMI-CLOSED **facing** LOD, —; **Fwd, Close, Bk, Close; Fwd, —, 1/4RTurn M face** WALL **in** CLOSED, —;

PART B

17-20 **Side, Close, Fwd, —; Side, Close, Bk, —; Dip, —, Manuv M face** RLOD, —; **Pivot, —, 2 M face** LOD, —;

21-24 **Side, Close, XIF to** SIDECAR, —; **Side, Close, XIF to** BANJO **M face** LOD, —; **Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, —; **Side, Draw, Close, —;**

PART C

25-28 **(Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Side, Close, Fwd, —; Side, Close, Thru to** SEMI-CLOSED **face** LOD, —;

29-32 **Fwd Two-Step; Fwd Two-Step;Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**

SEQUENCE: Dance goes thru twice then Step Apart and Point.

RUBY ANN — Belco 287
Choreographers: Norman and Helen Teague
Comment: A peppy routine with peppy music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face** WALL **in** CLOSED, —;

5-8 **Side, Close, XIF to** SIDECAR, —; **Side, Close, XIF to** BANJO, —; **Twisty Vine, 2, 3, 4 face** LOD: **Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, —;

9-12 **Face to Face Two-Step; Bk to Bk Two-Step end** OPEN **face LOD; Circle Away Two-Step; On Around Two-Step end** SEMI-CLOSED;

13-16 **CLOSED Vine, 2, 3 4 face** LOD SEMI-CLOSED; **Walk, —, 2, —; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**

17 **Walk Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY;

PART B

1-4 **Side, Close, Side, —; Cross Tilt** LOD, —, **Recov, —; Side, Close, Side, —; Cross Tilt** RLOD, —, **Recov, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Change Sides Two-Step; Two-Step Arnd to face M facing** COH **in** BUTTERFLY;

9-12 Starting in RLOD repeat action meas 1-4 Part B:

13-16 Repeat meas 5-8 Part B except to end M face WALL:

17 **Side, Draw, Close, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-5 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL: **Vine, 2, 3, 4; Side, Close, Side, Close; Step Apart, —, Ack, —.**

VERA'S WALTZ — Belco 287
Choreographers: Jack and Vera Milstead
Comment: An intermediate waltz with adequate music. One band with cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** SEMI-CLOSED, **Touch, —;**

PART A

1-4 **Forward Waltz, 2, 3; Manuv, 2, 3 M face** RLOD; **(R) Waltz Turn; (R) Waltz Turn end M face** WALL;

5-8 **1/4 L Turning Box; 1/4 L Turning Box; 1/4 L Turning Box; 1/4 L Turning Box end** SEMI-CLOSED **facing** LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL:

PART B

1-4 **Balance Bk, Touch, —; Manuv, 2, 3 M face** RLOD; **Spin Turn end M face** LOD; **Bk, Side, Close;**

5-8 **(L) Waltz Turn; (L) Waltz Turn M face** WALL; **Whisk, 2, 3 end** SEMI-CLOSED; **Thru, face** WALL, **Close;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice second time eliminate meas 16 Step Thru and Corte.

TANDEM GET-OUT
By Frank Lane and Jack Jackson

Threes and fours substitute
Inside heads Frontier whirl
Star thru then chain the girls
Same two and inside sides pass thru to new square
(actually your original square)
Four ladies chain across from there
Chain 'em back across the hall
Then bow to your partner — that's all

TANDEM THAR

By Frank Lane and Jack Jackson

Insides do sa do corner, turn partner left an allemande thar
Turn it twice around
Outsides do sa do corner, turn partner left and join that thar
(Turn star until they are home)
Slip the clutch, left allemande
Insides do sa do, outsides right and left grand
Insides left allemande, everybody promenade the land

SINGING CALLS

FEELIN' TOO GOOD TODAY BLUES

By Jack O'Leary, Glastonbury, Connecticut

Record: Top #25350, Flip Instrumental with Jack O'Leary

OPENER, MIDDLE BREAK, ENDING
Allemande left girls star right gents promenade
Allemande left men star right ladies promenade
Allemande left corner weave around the ring
Weave in and out around you go
Do sa do with partner do a left allemande
Swing your lady then promenade the land
I'm feelin' too good today
Got the feelin' too good today blues
FIGURE:
One and three right and left thru
Roll a half sashay star thru and
Right and left thru that way
Pass thru trade by curlique and then
Scoot back boys run right my friend
Slide thru pass thru trade by
Swing the corner maid
Swing that girl and promenade I say
I'm feelin' too good today
Got the feelin' too good today blues
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE NEXT BEST FEELING

By Wade Driver, Houston, Texas

Record: Rhythm #138, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Circle left when the lights are low
And the music is slow and I'm
Holding you close in my arms
The men star right roll it one time around
Left allemande weave that ring and it's
The next best feeling to love you
Do sa do your own and promenade
It's the next best feeling to loving you
I've got a feeling that you feel it too
FIGURE:
Heads promenade travel halfway around
Sides do the right and left thru
Flutter wheel on around sweep a quarter
Double pass thru track II you do
Swing thru boys trade you'll turn thru
Left allemande and promenade
It's the next best feeling to loving you
I've got a feeling you feel it too
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SOMEONE LIKE YOU

By Lee Civish, Rogers, Arkansas

Record: Prairie #1020, Flip Instrumental with Al Horn

FIGURE:
Heads go up and back star thru pass thru
Do sa do right and left thru dive thru
Double pass thru and track two
Recycle there and sweep a quarter more
Pass thru and swing promenade the floor
If everyone had someone like you
Sides face grand square
If everyone had someone like you
Reverse
If everyone would feel the way I do
Allemande left turn thru and go
Allemande left come back promeno
If evryone had someone like you
SEQUENCE: Figure twice with heads, Twice with sides.

HARVEST MOON

By Daryl Clendenin, Portland, Oregon

Record: Chinook #025, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING
Sides face grand square shine on
Shine on harvest moon up in the sky
I ain't had no lovin' since January February
All four ladies promenade one time around
You're gonna get back and swing
Left allemande and promenade that ring
So shine on shine on harvest moon
For me and my gal
FIGURE:
Heads promenade travel three quarters round
Sides right and left thru turn 'em around
Pass thru curlique split circulate
Boys run right around you do go
Right and left thru and turn 'em too
Star thru pass thru corner you swing
Swing the corner promenade that old ring
Shine on shine on harvest moon
For me and my gal
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Our columnist is always on the lookout for material. You might send dance contributions directly to him. Ken Kernen, 201 E. Greenway Road, Phoenix, Ar. 85022.

One and three go forward and back
Forward again, opposite swing
Face the sides and split those two
Line up four here's what you do
Forward eight and back like that
Right to opposite box the gnat
Right and left thru, the other way back
Roll away half sashay, pass thru
Bend the line and star thru
Inside two right and left thru with a full turn
While the outside two California twirl

Split the outside two and go around one
Line up four here's what you do
Forward eight and back like that
Right to opposite box the gnat
Right and left thru the other way back
Roll away half sashay, pass thru
Bend the line and star thru
Inside two right and left thru with a full turn
Outside two California twirl
Left allemande

Head two couples right and left thru
Star thru like that
Pass thru and box the gnat
Change girls, now left square thru
Just the center four left square thru
It's five hands while the sides California twirl
Box the gnat and change girls
Left square thru four hands
Centers left square thru five hands
While the outsides California twirl
Box the gnat and change hands
Swat the flea, change feet
Left allemande

Heads promenade halfway
Side couples pass thru
Separate around one
Down the middle and pass thru
Men turn back and follow your girl
Split those two both go right
Into the middle and the ladies chain
Right and left thru and turn the girl
Star thru and pass thru
Side ladies turn back and face
Shake right hands pull by
Left allemande

In addition to contributing this month's singing call adaptation, David Cox of Chittaway South, Australia, shares the three following patter routines.

Four ladies chain, heads pass thru
Separate 'round one to a line
Forward eight and back
(Two boys facing two girls) **square thru**
Swing your partner

Heads square thru
Do sa do the outside two
Star thru, whirlaway half sashay
Centers only do a right and left thru
Centers only do a cross trail thru
Allemande left

Heads cross trail thru
Separate 'round one to a line
All eight go forward and back, star thru
If you're facing out California twirl
If you're facing in whirlaway half sashay
Pass thru, allemande left

SINGING CALL ADAPTATION

I GET THE BLUES WHEN IT RAINS

Adapted by David Cox,
Chittaway South, Australia

Record: Rockin' "A" 1352
OPENER, MIDDLE BREAK, ENDING
Join hands and circle around the town
Left allemande, grand right and left around
You travel round the ring, meet your partner
right hand swing
All four men star left one time around and then
Meet your girl and do a do sa do
Swing that lady and promenade her home
It rained when you found her, it rained when
you lost her
That's why I'm so blue when it rains
FIGURE
Head two couples promenade half way around
the ring
Down the middle a right and left thru you turn
the girl my friend
Square thru you know, four hands
around you go
Do sa do your corner one time don't be slow
Star thru and then two ladies
chain across the ring
Turn them round, chain them back and prom-
enade I sing
It rained when you found her, it rained when
you lost her
That's why I'm so blue when it rains
SEQUENCE: Opener, Heads figure twice, Middle break, Sides figure twice, Ending.

SOUND BY HILTON

The Micro 75A



NEW STYLING

The Micro-75A is truly handsome! Charcoal case with chrome trim, jet black chassis with sparkling white lettering, gleaming iridescent mylar control panel.

Convenient to set up and operate — remove the lid and it's ready to use. Slanted front panel puts controls at the most comfortable angle for operation.

ADDED FEATURES

The Micro-75A will play your 78 RPM golden oldies! Separate tape jacks have been added to the front panel to permit stereo taping, voice on one track and music on the other.

HILTON SOUND QUALITY AND DEPENDABILITY

Sound by Hilton is recognized everywhere as the finest in the square dance field. The Micro-75A sound system is backed by the Hilton guarantee of satisfaction or your money back, and by our two-year warranty against equipment failure.

LIGHT WEIGHT AND COMPACT SIZE

Carrying weight is only 13 pounds. Overall dimensions including spring feet and handle 5¼ by 13 by 15½ inches.

For full information write or phone:

HILTON AUDIO PRODUCTS

1033-E Shary Circle • Concord, CA 94518 • (415) 682-8390

SONSHINE SQUARE

NEW RELEASES
SOS 1004 HOW MUCH TIME DOES IT TAKE by Mel Carter
SOS 1005 ARE YOU TEASIN' by Maurice Pianalto
SOS 1006 THREE TIMES SEVEN by Mel Carter
SOS 1007 SUPPER TIME by Warren Mosely
THE SHELTER OF YOUR EYES by Francis Shriver

SONSHINE SQUARE
440 So. 104 E. Ave.
Tulsa, Ok. 74128
918 — 838-0890

ARMETA

The Original Fun Club Badges

Send for list

ARMETA, Dept. M

P.O. Box 22221

Milwaukie, Oregon 97222

NAME BADGES



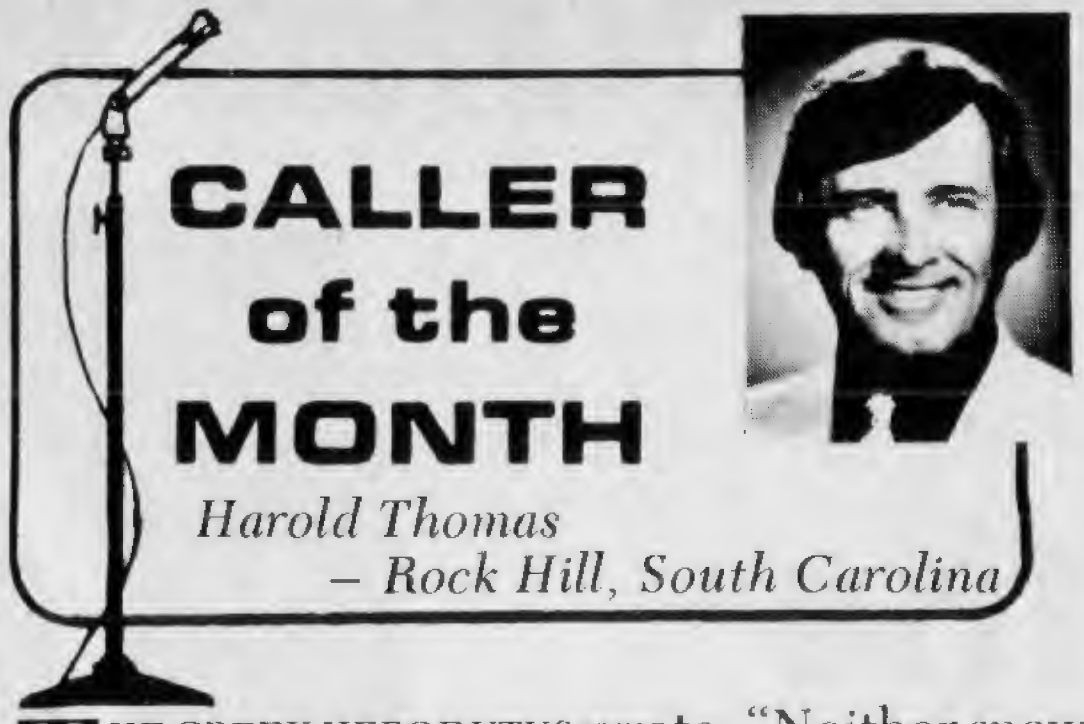
NAME ONLY, TOWN AND/OR CLUB **$1.25**

Illinois Residents—add 5% sales tax.
Any state shape, with name and town
$1.50 ea. and up
WRITE FOR A **NEW** FULL LIST OF ACTIVITY BADGES AND NEW BROCHURES

We make and design any shape badge. Enclose sketch and quantity of initial order for our prices.

Write for brochure and full information

A TO Z ENGRAVING CO.
1150 Brown St., Wauconda, Ill. 60084



CALLER of the MONTH

Harold Thomas
– Rock Hill, South Carolina

THE GREEK HERODUTUS wrote, "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds."

This could well be the motto of caller, Harold Thomas, who has been a courier for the United States Post Office for 20 years. And paraphrasing it to his calling activity, it might end, ". . . completion of his squares and rounds!"

Harold was introduced to square dancing in 1960 by an uncle who possessed two singing call records. He persuaded his nephew to listen to them, gave him the cue sheet and urged, "Try it." Harold did and before leaving his uncle's home that day he had memorized both singing calls.

This was before he had square danced one step but he started looking around for a square dance class and happily found one. There were several callers involved in the dance group and Harold was allowed to take the mike once in awhile. A couple of years later, as a full-fledged dancer himself, he called his first dance and that sent him on his calling way.

At the present time Harold calls regularly

TNT RECORDS




Gordon Fineout


Al Brundage


Ken Crowley


Jack Cook


Al Roberts


Gene Trimmer


Ron Shaw


Dave & Shirley Fleck

NEW ON TNT

Produced by Mike Trombly

149 Somebody Loves You round by Merle Davis
148 Merry Oldsmobile by Gene Trimmer
147 Nice & Gentle hoedown with patter by Al Brundage
146 Hey Baby You're Looking For Me by Al Brundage
145 My Heart waltz by Dave Fleck
144 Frankie and Johnny round by Dave Fleck
143 Lida Rose 79 round by Bob Smithwick
142 I Want To Go Home by Mike Trombly
141 Polka Dots & Moonbeams round by George Kammerer
140 Never Ending Song of Love by Mike Trombly
139 Shanty Town round by Jeanne Heater
138 Ooga Ooga Mooshka by Gordon Fineout
137 You Wore a Tulip by Al Brundage
136 Heartaches Round by Dave Fleck
135 He's Got the Whole World by Ken Crowley

If unable to obtain records from your distributor, please write to us for information
RFD #2 Rt 7
St. Albans, VT 05478
(802) 524-3424

for Palmetto Partners and Mun-Rovers, square dance clubs in his area. He teaches three classes a year; calls Mainstream, Plus I and II and Advanced. Actually he prefers to call fun-level dances and really enjoys having dancers take fire from his own enthusiasm.

He calls about ten festivals every year and in all of the southeastern states from time to time. He is a member of CALLERLAB and co-owner of Melody Records, Inc.

(**LETTERS,** *continued from page 3)*

dancing are introduced by, and I stress this, callers who keep an eye on their choreography. The dancers are not the only ones who can cause rough dancing. Callers can also cause it by using the same hand twice or changing body flow fast. For the past few years we have been trying to achieve two things; one, to create smooth dancing and two, to get the fun back into square dancing. By and large in our area we have succeeded. I hope the Kings can find somewhere where they can obtain the above two objectives, and as a last resort, invite them to come dance with us.

Stu Lennie
Cambridge, Ontario, Canada

Dear Editor:

Enclosed is our check for payment of our ad. We are pleased with your publication. Look forward to each issue.

Arthur W. Ballard
Peabody, Massachusetts

Dear Editor:

For the first time we have written to an Information Volunteer listed in Massachusetts. We have received three different envelopes of correspondence with all the information anyone could possibly need to find a place

WANTED TO BUY

SQUARE DANCER WHO COLLECTS PHOTOGRAPHIC ITEMS SEEKS
PRE-1920:
PHOTOS, TINTYPES, STEREOPTICON CARDS, ETC.— PREFERABLY OF DANCERS OR DANCE-RELATED
ALSO WANT OLD, UNUSUAL CAMERAS
Please write to: MILT KLEIN
84 TARDY LANE, WANTAGH, N.Y. 11793

★ BADGES ★



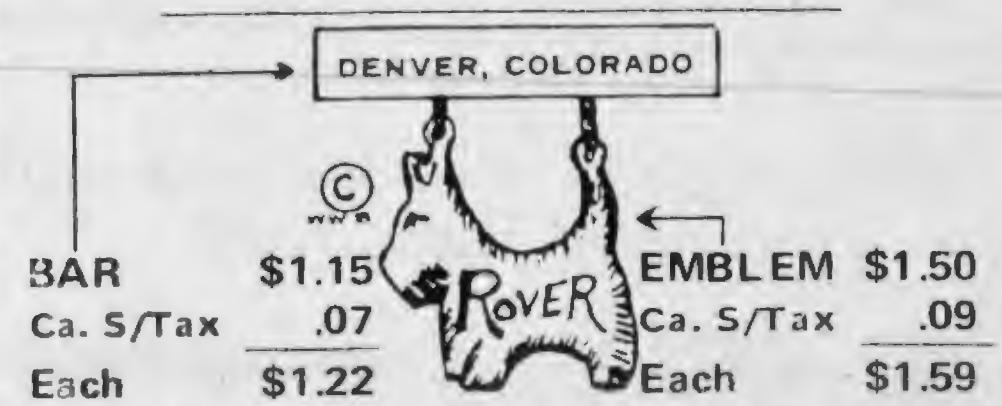
FREE SAMPLES FOR CLUB BADGES
SEND SKETCH & QUANTITY FOR OUR SAMPLE & QUOTATION

Write for free literature and order forms.



★ SPECIAL EVENT AND VISITATION BADGES From **$25.00** per 100

★ FUN BADGES ★ CONVENTION BADGES



BAR	$1.15	EMBLEM	$1.50
Ca. S/Tax	.07	Ca. S/Tax	.09
Each	$1.22	Each	$1.59

Plus $1.00 per order postage and handling.

Have you square danced 1000 miles or more from home?

If so—YOU can become a "ROVER." A caller's OK will qualify a couple if they have completed the mileage requirement. Hang your Rover Emblem on a Bar engraved with the Town and State where you visited and danced.

BLUE ENGRAVERS
P.O. Box 1070 (213)
San Pedro, CA 90731 833-1581

"ORIGINALS IN SQUARE DANCE BADGES"
For over 25 years

WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"



TRY THESE —

WW 215 ROUND AND ROUND Flip
singing call by Dean Salveson

WW 403 PROMISED LAND Flip singing
call by Ray Short

WW 508 MUSIC IS MY WOMAN
Round cued by George Smith

ATTENTION: All dealers—Order all New Records from

ROCKY MOUNTAIN DISTRIBUTING CO.
6156 Richfield Way • Denver, Colorado 80239

TO OUR FRIENDS

It's Ho! Ho! Ho! time
It's holly and snow time
The time to celebrate living.
It's let the bells ring time
And let us all sing time
Time for dancing and laughter and giving.

It's tree trimming time
On ours we've put stars
And on each is printed a name
Of friends we've known throughout the year
No two, thank heavens, the same.

Quiet, outrageous, witty or smart
On the tree and in our heart
Thank you for being the reason
For our happiness this Christmas season.

By Babs Ruff

Create a good year for yourself!
Bob and Babs Ruff

8459 Edmaru Ave., Whittier, CA 90605
(213) 693-5976

to dance. Would just like to say a hearty "thank you" to Karlton and Lorraine Bruinson of The Chicopee Square Dance Club to let them and others know they are doing a bang up job as volunteers.

Walt and Betty Brown
Cedaredge, Colorado

Thank you for your note of appreciation and again our thanks to all Information Volunteers who take the time to assist fellow square dancers when they're traveling. — Editor

Dear Editor:

In the September issue of SQUARE DANCING we offered our back issues dating from 1962 to 1978. We received many phone calls and letters. It is impossible for us to answer all the mail. All those that wrote that I have not answered, please note that we no longer have the magazines. The first letter came from Stan and Ethel Bieda of Morgan Hill, California; they were the lucky winners.

Earl and Betty Peters
Steubenville, Ohio

Dear Editor:

We are 100% behind Mr. Ed DeRooy of Port Alberni, B.C., Canada regarding the misuse of basics by so many of our present-day callers, and we feel he should be congratulated for his article, "A Dancer's View on the Misuse of Basics" which appeared in the September 1979 issue of SIO (SQUARE DANCING). We hope this article will induce more dancers, who feel this, to make known to the callers their feelings.

Harry and Carol Brunson
Rapid, City, South Dakota

Dear Editor:

Your magazine is tops. It's filling the huge void in my knowledge of square dancing and



A-003 PAPER DOLL
Bob Wright Jr.

A-H001 PICK-A-DILLY/ SAXY LADY
(Hoedown)

A-002 SHOWBOAT GAMBLER
Dave Harry

A-001 EVERYBODY'S REACHING OUT
Dave Harry

Dave and Bonnie Harry
14306 Lake Road
Alderwood Manor, WA 98036

see your record dealer

WE'VE GOT IT ALL TOGETHER (in one place)

- INSTRUCTIONAL ALBUMS: "The Fundamentals of Square Dancing" Levels 1, 2, 3, (Calling by Bob Ruff). Used Worldwide by Schools, Colleges, Dancers, Teaches CALLERLAB Basics 1-37.$17.85/set. Add $1 mailing (U.S. only).
- RECORDS — Square, Round, Contra, Clogging, Round Mixers, No-Partner Dances.
- Basic, Mainstream and Plus Handbooks. Teacher Manuals (Square, Round & Contra).
- HANDBOOKS: Club Organization, Indoctrination, One Night Stand, Party Fun, Publicity, Story of Square Dancing, Youth.
- Diplomas, Name Tags, Posters, Promotional Flyers, Plastic Record Sleeves.
- Consultant Service for Schools. In-Service Teacher Workshops Available.
- FILMS: "Square Dance Fundamentals" Part 1 and 2, 16mm, Color/ Sound (Rental or Purchase).
- Newcomb P.A. Equipment. Edcor Wireless and Electro-Voice Microphones.
- Free Catalogs Sent on Request. WE SHIP ANYWHERE IN THE WORLD.

BOB RUFF
SQUARE DANCE CONSULTANT FOR SCHOOLS
8459 EDMARU AVE., WHITTIER, CA. 90605
(213) 693-5976

quieting the panic I felt when asked to write a weekly column for our Rockford Squares. Now the column covers four area square/ round dance clubs and area callers. A neighboring club liked the idea of a weekly column for their newspaper. They also now subscribe to SQUARE DANCING for their reporter. It's great to be learning about all aspects of square dancing. What a boon your subscription special will be to new dancers.

Evelyn Sanderson
New Rockford, North Dakota

Dear Editor:

About 18 months ago the West Coast (Florida) Square and Round Dancers Association became the foster parents of a male manikin christened West Coast Willie. He is dressed in square dance attire and accompanies the association officers on all formal visitations as the official mascot. Through January, 1978, he had visited 70 clubs, festivals and conventions and proudly wears the badge of each group visited. The Central Florida Association, as part of their promotion for the 1979 state con-

ROCHESTER SHOE STORES... HEADQUARTERS FOR GENUINE DEERSKINS

Prancers®

FOR SQUARE DANCING OR CASUAL WEAR



MEN'S Reg $40 $31.90
Brown, Black, Bone, Luggage Tan
SIZES 7 TO 13 ALL WIDTHS
STYLE A OR B-MEN'S

WOMEN'S Reg $33 $28.90
Oyster (Bone), Luggage Tan
SIZES 5 TO 10 WIDTHS N and M
STYLE C FOR WOMEN ONLY



STYLE B: MEN'S
STYLE C: WOMEN'S

STYLE A
FOR MEN ONLY

STYLE	No. Prs.	Size	Color	
A-Men's				$
B-Men's				$
C-Women's				$

Add $1.75 Per Pair For Postage & Handling

☐ Check or M.O. Enclosed ☐ Visa or Master Charge
Charge Card No. _____
Prices guaranteed until Feb. 1, 1980

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

MAIL ORDER TO:
ROCHESTER SHOE STORES
K-Mart Plaza, Mattydale, NY 13211

WEAR A PAIR FOR 2 WEEKS. IF NOT SATISFIED, RETURN FOR FULL REFUND.

JOHN HANDS
BIG RIVER, USA

1 line "Slim Jim" **$1.00**
Name only
regular size **$1.10**
Name and Town or
design **$1.25**
Name and town and
design (pictured) **$1.50**
Name and town and
design and club name
$1.75

ANY STATE SHAPE $2.00 UP EACH
We Design Club Badges
Order Any Badge in Any Color--Black, White, Blue, Green, Brown, Red, Yellow, Walnut.
Send Check With Order
Add 15c per badge for postage
MICRO PLASTICS
Box 847 Rifle, Colo. 81650 Phone (303) 625-1718

REFLECTIVE
Square Dance Figures



(Bumper size) **$1.00**
(6" size) **$1.35**
4 COLORS — RED, GREEN, BLUE, GOLD
Calif. add 6% Sales Tax
At your dealers—or write
LOCAL SQUARE PRINTERS
Dept. SO,976 Garnet, San Diego, Calif. 92109





James Maxey



Gil T. Crosby

BA-101 History of Shirley Jean by James Maxey
BA-201 Natural High by Gil T. Crosby
BA-102 Pick the Wild Wood Flower by James Maxey
BA-202 Forest Lawn by Gil T. Crosby
Distributed by Corsair Continental Corp.
BRAHMA RECORDS
11909 Hoodlanding, Jacksonville, Fl. 32223
904-268-9705



vention, acquired a female manikin to travel with their committee promoting the convention. She is named Central Florida Millie, and it is hoped that a romance will blossom between the two mascots. At the larger events Willie and Millie share the spotlight as friends and both associations have plans for engagement parties, weddings, etc., which will create considerable interest among the dancers. Willie is quoted frequently in the area publication and both of these little people are fast becoming symbolic of their parent associations. These manikins serve as attention-getters and ice breakers and they help to create interest in getting the association messages off the ground. We hope that this may

CERTAIN HITS in NEW RELEASES!



Larry Jack



Marv Lindner

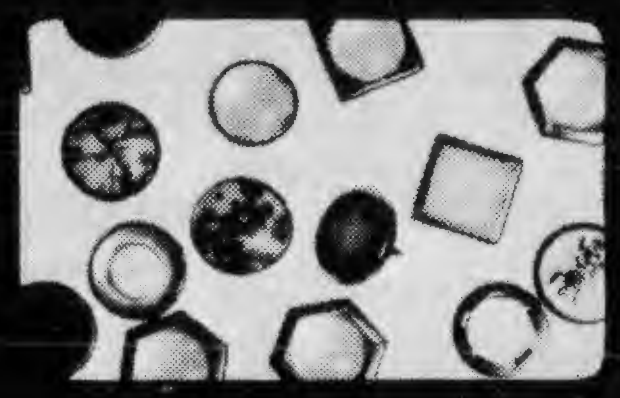
Produced by Larry Jack
200 Olinda Drive
Brea, California 92621

WINDSOR RECORDS
Distributed by
Twelgrenn & Corsair

W-5075 Fast Train to Georgia by Mark Patterson
W-5076 Driftwood (Hoedown) by Larry Jack
W-5077 Moody Blue by Alan Schultz
W-5078 Marlene (Hoedown) by Marv Lindner
W-5079 You Light Up My Life by Larry Jack
W-5080 Gypsy Feet by Gary Weston

Round Dances
4758A Rhumba Pete by Pete & Carol Metzger
4758B Anytime by Emmett & Monette Courtney
4759A Home in Indiana by Emmett & Monette Courtney
4759B Sleepy Lagoon by Emmett & Monette Courtney
4760A Second Hand Store by Art & Evelyn Johnson
4760B Swing Away the Blues by Eddie & Audrey Palmquist
4761A Baby Cha by Hi & Cookie Gibson
4761B Candlelight Waltz by Emmett & Monette Courtney

PUT SOME SNAP IN YOUR DANCE WEAR



Make your square dance and western wear totally unique with our wide selection of pearl and metal snap fasteners.

Send for FREE CATALOG

The Campau Co.
P.O. Box 20632-SD
Dallas, Texas 75220

serve other groups as well as it serves us.

Hugh and Jean Fultz
St. Petersburg,
Florida

Dear Editor:

My wife and I commenced dancing with Blue Pacific Squares in March this year and were loaned copies of your publication by fellow members. We found the reading very helpful in learning what to do and what not to do as new dancers. I would like to become a member of the American Square Dance Society and am enclosing my bank cheque.

Gladys and Bernie Shaw
New South Wales, Australia

Dear Editor:

In reference to the article in July 1979 issue of SQUARE DANCING by Ed Foote on Tips for Advanced Dancers — on the description of problems dancers encounter with round off, we are in full agreement with the comment that the call is often executed roughly by dancers. While round off is an interesting call and can be executed from various setups and



THE BILL PETERS CALLER'S GUIDEBOOK SERIES

PRESENTATION TECHNIQUES **BOOK 1A**
In-depth coverage of all patter calling presentation techniques including music, timing, body flow, voice and command techniques, showmanship, etc. The perfect guidebook for the beginning caller **$7.95**

SINGING CALL TECHNIQUES **BOOK 2**
The most complete how-do-do-it book on singing calls ever published. The choreography section includes instructions for changing, improvising and "hashing-up" singing calls plus more than 150 singing call dances listed by Callerlab plateaus (thru Plus 2) **$7.95**

ALSO AVAILABLE
SIGHT CALLING MADE EASY (Book 1C) **$7.95**
THE MIGHTY MODULE (Book 1B) **$6.95**
MODULES GALORE (1000+ Zeros and equivalents) **$5.95**

HOW TO ORDER
Order postpaid by sending check or money order to:

BILL PETERS • 5046 Amondo Drive • San Jose, California 95129

Californians add 6% sales tax; from Canada or overseas, U.S. funds, please. Add $3.00 for Air Mail

BADGES BY PROFESSIONALS

GUEST VISITATION BADGES

Over 15 Years of Service to Square Dancers

CLUB AND FUN BADGES

*Send CLUB BADGE With Order for Design
*$35.00 per 100 Minimum
Plus $10.00 One Time Die Charge
*All orders Prepaid with $1.00 postage

*New Methods to Make Your Club Badges Stand Out
*Send Sketch or Present Badge for Estimate and Sample

Delron's of DELL Enterprises

P.O. Box 364, Lemon Grove, Calif. 92045
(714) 469-2109

positions, we do find that often it is a very difficult call to execute smoothly, especially from APD. I would suggest that consideration should be given by the author of the call to change its name from "round off" to "round in" since the actual flow of the dancers in all cases is a round-in movement in a cloverleaf type of flow. Round in would be much more descriptive of the action that must be taken by the dancers to execute the call.

Dennis Upright
Ellicott City, Indiana

Dear Editor:

Gwen and Gordon Nuttall, Editors of "Cathedral Chimes" and Art and Blanche Shepherd, leaders of the Cathedral Squares of Christchurch, New Zealand, along with the club members would like to wish all dancers a warm and friendly fellowship along with Christmas greetings for 1979. If any dancers are touring our way, please contact us about dancing arrangements at 236 Knowles St., Christchurch 5, New Zealand.

Gwen and Gordon Nuttall, Christchurch, NZ



"CLOUD NINE" COMFORT *by Coast Ballet*

FOR SQUARE AND ROUND DANCERS

Now made to order in all colors.

Colors: Yellow, Orange, Lt. Blue, Hot Pink, Lilac, Bone, Lime, Red, Purple, Navy, Black, and White.

Sizes: 4 thru 11, including 1/2 sizes.
Narrow, medium and wide widths.

White $19.95
COLORS $20.95
GOLD or SILVER $21.95
Add $1.50 For Postage



Fully lined with an elasticized throat, features the high styled t-strap vamp.

ALL LEATHER

master charge ☐ VISA ☐

Weber Western Wear

104 WEMPE DRIVE — CUMBERLAND, MD. 21502 — PHONE (301) 724-2925

EXPERIMENTAL NOTES

WE STARTED THIS SPECIAL COLUMN as a trial run last month and we'll give it a couple of months to see whether or not it is proving to be helpful to you. Callers will quite frequently get definitions of this type through callers' note services or in exchange with each other. Dancers on the other hand may get some of these movements through advanced workshops but frequently will not have an opportunity to see them in print. Our workshop editor, Ted Wegener, will select from the current crop each month any that he feels might be of interest to you. Let us know if you would like us to continue the project.

Mini Chase

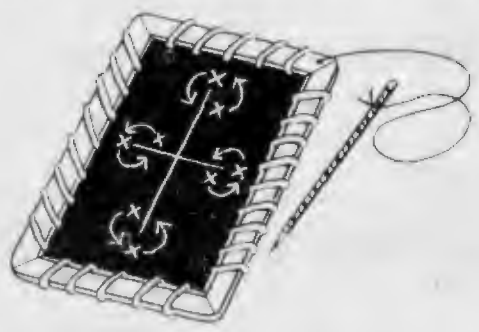
From couples back to back. The girl's position will Chase Right three quarters (do not make the last quarter turn). Men's position will do the action of a partner tag (without benefit of a partner). Ends in box circulate position. Trade by start, ends in columns.

Slant Touch and Wheel

From parallel two-faced lines. Those facing in will move forward "on the bias" to make an ocean wave with their counterparts from the opposite line. Those who were facing out will "wheel" as in Wheel and Deal. Ends in a quarter tag position, on the bias (slaunchwise if you will).

Divide to a Line

From a quarter tag position. Wave dancers half tag, trade and roll. Outsides divide, touch a quarter and roll. With small adjustment, ends in lines of four.



BRAND NEW FROM ALCAZAR

FR-202 POT LUCK AND DANCE TONIGHT
with Sandy Bradley, traditional Western square dance caller
A called record for dancing, learning or just for the caller who would like to take a rest. – Seven square dances, one polka, three songs to two-step to.

ALSO AVAILABLE ON THE ALCAZAR **DANCE SERIES**

FR-200A KITCHEN JUNKET WITH YANKEE INGENUITY
FR-200B KITCHEN JUNKET WITH YANKEE INGENUITY
With Tony Parkes calling
FR-201 MARITIME DANCE PARTY
Jerry Robichaud fiddling, no calls

$6.00 each plus 20c shipping and handling.
Send for catalogue of dance materials

ALCAZAR INC.
Dept. 1079
Box 428
Waterbury, VT 05676

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For only $10.00 per month, your listing will reach 80,000 square dancers, many of them potential record buyers. For information rgarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

★ ALABAMA

B & B RECORDS
511 Sparkman Dr., Huntsville 35805

★ ARIZONA

CLAY'S BARN
P.O. Box 790, Sierra Vista 85635

★ CALIFORNIA

C&W ENTERPRISES
P.O. Box 433, Pinole 94564

ROBERTSON DANCE SUPPLIES
3600-33rd Avenue, Sacramento 95824

BOB RUFF RECORDS
8459 Edmaru Ave., Whittier 90605

★ CANADA

GLAMAR DANCE CRAFT LTD.
3584 E. Hastings, Vancouver, B.C.

THOMASSON SQUARE DANCE SPECIALTIES
121 Barrington Ave., Winnipeg, Man.
R2M 2A8

★ COLORADO

S.D. RECORD ROUNDUP
957 Sheridan Boulevard, Denver 80214

★ FLORIDA

ROCKIN' RHYTHMS/LISTENING POST
Box 528, Casa Vista Drive
Palm Harbor 33563

★ GEORGIA

C-M WESTERN WEAR
3820 Stewart Dr., Doraville 30340

★ ILLINOIS

CROSS-COUNTRY RECORD SERVICE
7145½ W. Belmont, Chicago 60634

DANCE SOUNDS
P.O. Box 41402, Chicago 60641

★ INDIANA

B-BAR-B SQUARE DANCE APPAREL & RECORDS, 6313-6315 Rockville Rd.
Indianapolis 46224

ON THE RECORD and



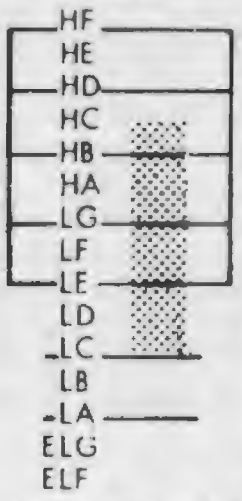
SINGING CALLS

SHINE ON HARVEST MOON — Chinook 025
Key: F Tempo: 128 Range: HC
Caller: Daryl Clendenin LB
Synopsis: Complete call printed in Workshop.
Comment: It's different, especially on the vocal with assistance. An old favorite tune the crowd can join in on singing. Figure is good and nice response by dancers. Music is above average. A hurry up is needed to get grand square cue in. Rating: ☆☆☆☆

ALL OF ME — Kalox 1239
Key: B Flat Tempo: 128 Range: HD
Caller: Bill Peters LD
Synopsis: (Break) Allemande left — do sa do — allemande left again — weave ring — do sa do own — promenade (Figure) Head two couples

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver' ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

promenade halfway — down middle square thru four hands — do sa do — curlique — scoot back two by two — boys run right — slide thru — pass thru — trade by — swing — promenade.

Comment: A good established melody that most will respond to. Nice figure with good dancer response. Should be easy enough for callers. Rating: ☆☆☆☆

IF I SAID YOU HAD A BEAUTiFUL BODY — Red Boot Star 1249
Key: D Tempo: 135 Range: HB
Caller: Elmer Sheffield LD

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — promenade (Figure) Heads promenade halfway — lead right circle four — make a line — pass thru — wheel and deal — right and left thru — swing thru — turn thru — swing corner — promenade.

Comment: The use of additional voices on some company releases seems to be the "in thing" now and this tune is no exception. Figure very average and instrumental features a lead saxophone. This reviewer hopes Red Boot will keep alternating their sound but not lose good guitar and organ leads in some releases. Rating: ☆☆☆

ROLEY POLEY — 4-Bar-B 6008
Key: E Tempo: 132 Range: HC Sharp
Caller: Mike Sikorsky LB

Synopsis: (Break) Four ladies chain three quarters — circle left — allemande left alamo style — balance out and in — swing thru — girls run left — left allemande corner — swing own — allemande left — promenade (Figure) Head two curlique — boys run right — right and left thru — roll a half sashay — box the gnat —

LOCAL DEALERS

★ MASSACHUSETTS

PROMENADE SHOP
Square Acres, Rte. 106
East Bridgewater 02333

SUE'S SPECIALTY SHOP
374 Old Boston Rd., Rt. 1
Topsfield 01983

★ MINNESOTA

FAIR N' SQUARE RECORD SHOP
Div. of Palomino S/D Service, 7738 Morgan Ave. So., Minneapolis 55423

J-J RECORD
1724 Hawthorne Ave., E., St. Paul 55106

★ NEVADA

FOUR SQUARES DANCE SHOP, INC.
145B Hubbard Way, Reno 89501

★ NEW JERSEY

DANCE RECORD CENTER
10 Fenwick St., Newark 07114

★ NORTH CAROLINA

RAYBUCK'S RECORD SERVICE & CALLERS SUPPLY, Rt. 1, Box 212, Advance 27006

★ OHIO

CLAWSON ENTERPRISES
3780 Thornton Dr., Cincinnati 45236

F & S WESTERN SHOP
1553 Western Avenue, Toledo 43609

★ OREGON

PROMENADE SHOP
11913 N.E. Halsey, Portland 97220

★ TENNESSEE

THE DO-SI-DO SHOP, INC.
1138 Mosby Rd., Memphis 38116

★ TEXAS

EDDIE'S & BOBBIE'S RECORD SHOP
P.O. Box 17668, Dallas 75217

★ VIRGINIA

BIG "O" RECORD SERVICE
P.O. Box 786, Springfield 22150

★ WASHINGTON

DECKER'S RECORDS
E. 12425 Trent Ave., Spokane 99216

RILEY'S RANCH CORRAL
1005 Southcenter Mall, Seattle 98188

STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.

HI HAT Records

Square 'em up with HI-HAT & BLUE RIBBON Square Dance Records

Brand New on Hi-Hat
HH 5011 "OLD FASHIONED LOVE" by Jerry Schatzer
HH 641 "SHAKEY TOWN/ BEAR IN THE AIR" (Hoedown)

Recent Releases on Blue Ribbon
BR 227 "SAVING YOUR KISSES" by Jerry Bradley

Recent Releases on Hi-Hat
HH 5010 "PLAY HER BACK TO YESTERDAY" by Ernie Kinney
HH 5009 "CARIBBEAN" by Lee Schmidt
HH 5008 "GREEN GREEN GRASS OF HOME" by Ernie Kinney
HH 5007 "I WANT TO SEE YOU AGAIN" by Tom Perry
HH 458 "GRAND OLD FLAG" by Bob Wickers

Producer — Ernie Kinney Enterprises, 3925 N. Tollhouse Road, Fresno, CA 93726
Distributors — Corsair-Continental Corp. & Twelgrenn Inc.

square thru four hands — partner trade — roll to face — right and left grand — do sa do — promenade.

Comment: An old tune that has hit the market again. The music is good with a fiddle and guitar lead throughout. Figure is adequate with enough movement to make it interesting. This tune is western and well established. Some callers may find it high in some places but should really be no problem.

Rating: ☆☆☆

SOMEONE LIKE YOU — Prairie 1020
Key: A Tempo: 132 Range: HE
Caller: Al Horn LB

Synopsis: Complete call printed in Workshop.

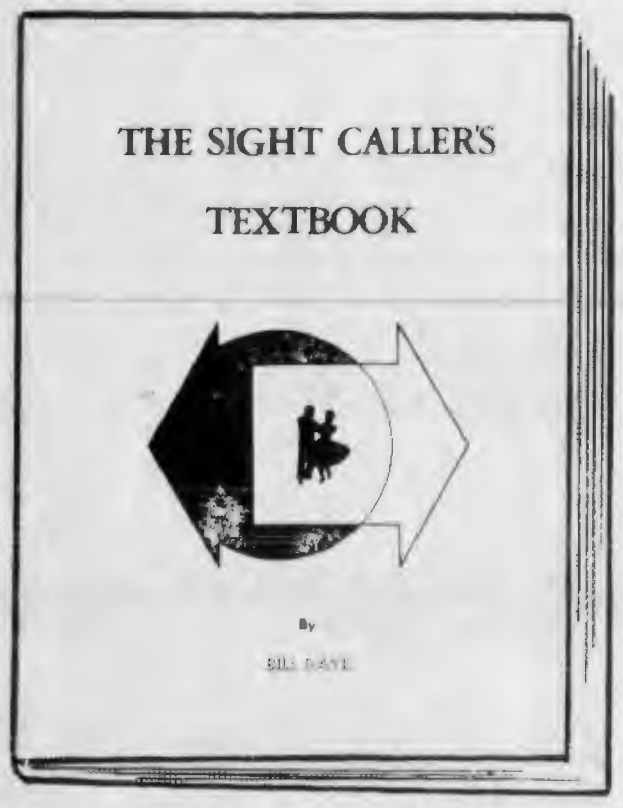
Comment: A nice bit of recording with a relaxed feeling. Chorus on grand square adds to enjoyment. Has a track II movement also. Word metering may give a little difficulty on opening phrases.

Rating: ☆☆☆

FEELIN' TOO GOOD TODAY BLUES — Top 25350
Key: C Tempo: 130 Range: HC
Caller: Jack O'Leary LC

Synopsis: Complete call printed in Workshop.

Comment: A slightly different sound on Top this time and should be very acceptable. A nice



THE SIGHT CALLER'S TEXTBOOK
by Bill Davis

For the first time anywhere — complete in one volume — the most up-to-date information on the theory and practice of Sight Calling and extemporaneous techniques. Everything you need to know to improve your sight calling or to learn sight calling from scratch.

INTRODUCTORY PRICE . .$12.50 per copy postpaid.
Quantity prices available

CONTENTS: Over 120 pages organized into 13 chapters & 3 appendices • Formation Awareness • Square Resolution • Snapshot Calling • Two-Couple Calling • Programming • Return-to-Home Getouts • Technical Zeros • Unsymmetric Sight Resolution • Formation/Rotation/Affiliation Concepts Getouts — Fully Illustrated — Textbook Format — Resolution Procedures

ALSO AVAILABLE: 1979 edition of **The Top Ten — $6.00 per copy** postpaid; **Note Service for Callers — $20.00 per year** with, **$12.00 per year** without liability and equipment insurance; **Dancers Note Service — $6.00 per calendar year.**

ORDER FROM:
BILL DAVIS, 1359 Belleville Way, Sunnyvale, CA 94087; (408) 736-5624

NEWCOMB P.A. SYSTEMS for Every Purpose

CAN BE PURCHASED ON TIME PAYMENTS WITH APPROVED CREDIT

FROM THE MINIMUM



T-40-2BF	**$1070.90**
T-50-2BF	**$1230.90**
T-100-2AF	**$1369.90**



PLUS FREIGHT ON ALL ABOVE PRICES

TO THE MAXIMUM

Write us for complete catalog.

Write us for complete catalog

XT-140 Amplifier Only	**$1596.33**
XT-250 Amplifier Only	**$1787.78**

T-40 Amplifier Only	**$979.95**
T-50 Amplifier Only	**$1169.95**
T-100 Amplifier Only	**$1295.50**

Merrbach music volume control will shut off music completely, **$60.00.** Made especially for Newcomb equipment

Electro-Voice Model 660 Mikes w/switch **$99.95**

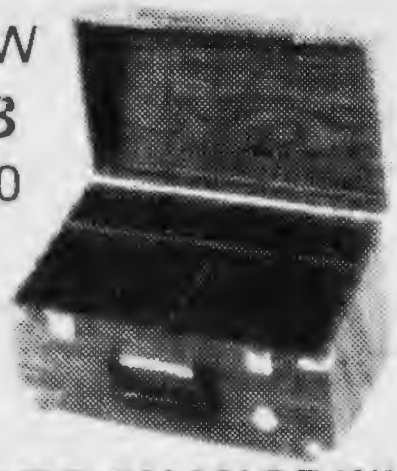


NEWCOMB RECORD CASES
Mailing costs are for Continental U.S. only

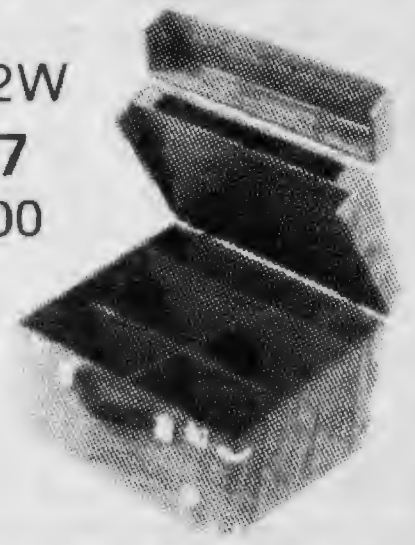
RC-7W
$19.30
PP $4.00



RC-7BW
$24.63
PP $5.00



RC-712W
$37.97
PP $6.00





MIKE COZY
$7.80
plus $1.00 mailing

PRICES SUBJECT TO CHANGE WITHOUT NOTICE ON ALL EQUIPMENT LISTED

CAR CADDY — A new concept in a hand truck. Carries up to 100 lbs., 40" folds to 20". Tubular steel weighs 7 lbs. Collapsible, designed to be used for sound equipment, luggage, etc. **$29.95** plus **$3.00** postage USA. Shock cord for Caddy **$2.00** ea.

LATEST RELEASES on these OUTSTANDING LABELS

BLUE STAR RELEASES

2100 — I Don't Believe I'll Fall In Love Today
Caller: Andy Petrere, Flip Inst.
2099 — Rhode Island Red, Key G
Hurry, Key C-D, Hoedowns
2098 — Heartbreak Hotel
Caller: Nate Bliss, Flip Inst.
2097 — Rattler, Key C
Arms, Key C, Hoedowns
2096 — Norman Caller: Lem Smith
Flip Inst.
2095 — Whole Lot of Difference In Love Caller: Lem Gravel
Flip Inst.

BOGAN RELEASES

1316 — Angel Eyes
Caller: Bob Barnes, Flip Inst.
1315 — Something Nice
Caller: Bob Barnes, Flip Inst.
1314 — Music Box Dancers
Caller: James Martin, Flip Inst.
1313 — Kingstown
Caller: Tommy White, Flip Inst.

DANCE RANCH

653 — Around The World
Caller: Ron Schneider, Flip Inst.
652 — Say You'll Be Mine
Cued by Herb Egender
Flip Inst. (Round Dance)
651 — Cabaret Caller: Jim Mayo
Flip Inst.

LORE RELEASES

1179 — Fond Affection
Caller: Curtis Thompson, Flip Inst.
1178 — Jambalaya Caller: Johnny Creel
Flip Inst.
1177 — Early Morning Rain
Caller: Curtis Thompson, Flip Inst.
1176 — What Am I Doing In Her World
Caller: Curtis Thompson, Flip Inst.

ROCKIN A RELEASES

1371 — Golden Tears
Caller: Jesse Cox, Flip Inst.
1370 — Try A Little Kindness
Caller: David Cox, Flip Inst.

SWINGING SQUARE

2376 — Robert E. Lee
Caller: Paul Greer, Flip Inst.

BEE SHARP

111 — I'll Always Thank You For The Sunshine
Caller: Bob Hester, Flip Inst.

E-Z Mixers
Called by Jerry Helt, Flip Inst.
714 — Blue Stars and Stripes
719 — Queens Quadrille
722 — Tunnel of Love Contra
723 — Circle and Star Contra
724 — Celito Lindo Mixer Circle Mixer
725 — Pretty Baby Quadrille

MOST POPULAR ALBUMS

1021 — 50 Basics Plus
Caller: Marshall Flippo
1025 — 75 Plus Basics
Caller: Marshall Flippo
1034 — Mainstream Plus
By Marshall Flippo
1035 — 10 Singing Calls
By Marshall Flippo

We carry all square dance labels. Dealers: Please write for your inquiries concerning starting a dealership to:

MERRBACH RECORD SERVICE, P.O. Box 7308, Houston, Texas 77008

A New Look for Square Dancers

A GINGHAM JUMPER



Cute as a button

Elastic inserts in belt
Black zipper Pocket in bib
Use with a blouse or a pant blouse

35% Cotton, 65% Polyester

Even sizes 6 thru 18

$22.98

THE OX YOKE SHOP

HOURS:
Tues., Wed., Thurs., Sat. 11-5
Fri. 11-9
Closed Sun. & Mon.

RUTH & REUEL deTURK
1606 Hopmeadow St.
Simsbury, Ct. 06070
Phone: 203-658-9417

#607 in Red, Navy, Green or Brown Check

Men's shirts to match, check Gingham sizes 14½ - 17 **$12.98**
White Pant Blouse Cotton/Dacron S/M/L/XL **$14.98**
White Pant Blouse Lace Trimed Cot/Dac S/M/L/XL **$15.98**

Shipping Chg. Single item $2.00; 2 or 3 items $3.00
Conn. Residents add 7% Sales Tax

melody and easy for callers to handle in the range category. Figure is O.K. and an overall good release. This is not especially a western ballad but a standard. Good job by Jack on the calling end. Rating: ☆☆☆☆

THE NEXT BEST FEELING — Rhythm 138
Key: E Tempo: 130 Range: HC Sharp
Caller: Wade Driver LB
Synopsis: Complete call printed in Workshop.
Comment: A good rhythm establishes itself on the record. The tune is not difficult and the figure is strictly mainstream with the experimental move of track II. Vocal side also features the help of a female vocalist. The music as usual for this company is good.
Rating: ☆☆☆☆

PICK THE WILDWOOD FLOWER — Brahma 102
Key: G Tempo: 132 Range: HE
Caller: James Maxey LD
Synopsis: (Break) Circle left — men star right two times — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do outside two — swing thru two by two — boys run right — ferris wheel — centers curlique — left

SQUARE DANCE DRESS PATTERNS

PATTERN No. 314

$3.50



Multi-Size Pattern
314 Ladies' Square Dance Dress
15 Pieces

Square dance dress has scoop neckline with wide eyelet ruffle accented by bow. The 8-gored skirt has wide eyelet ruffles that sweep up at sides in front and back to create an apron effect. Self-fabric ruffles trimmed with narrow eyelet fill in at sides and around lower edge of skirt. View 1 is sleeveless; View 2 has short elasticized puff sleeves. Multi-Size 5-7-9 6-8-10 12-14-16 18-20-40

Dealer inquiries welcome.

Mail to: AUTHENTIC PATTERNS, INC.
P. O. Box 4560 Stockyards Station
Ft. Worth, Texas 76106

Pattern # 314 $3.50 ea. Sizes(s)_____

TOTAL AMOUNT ENCLOSED $_____

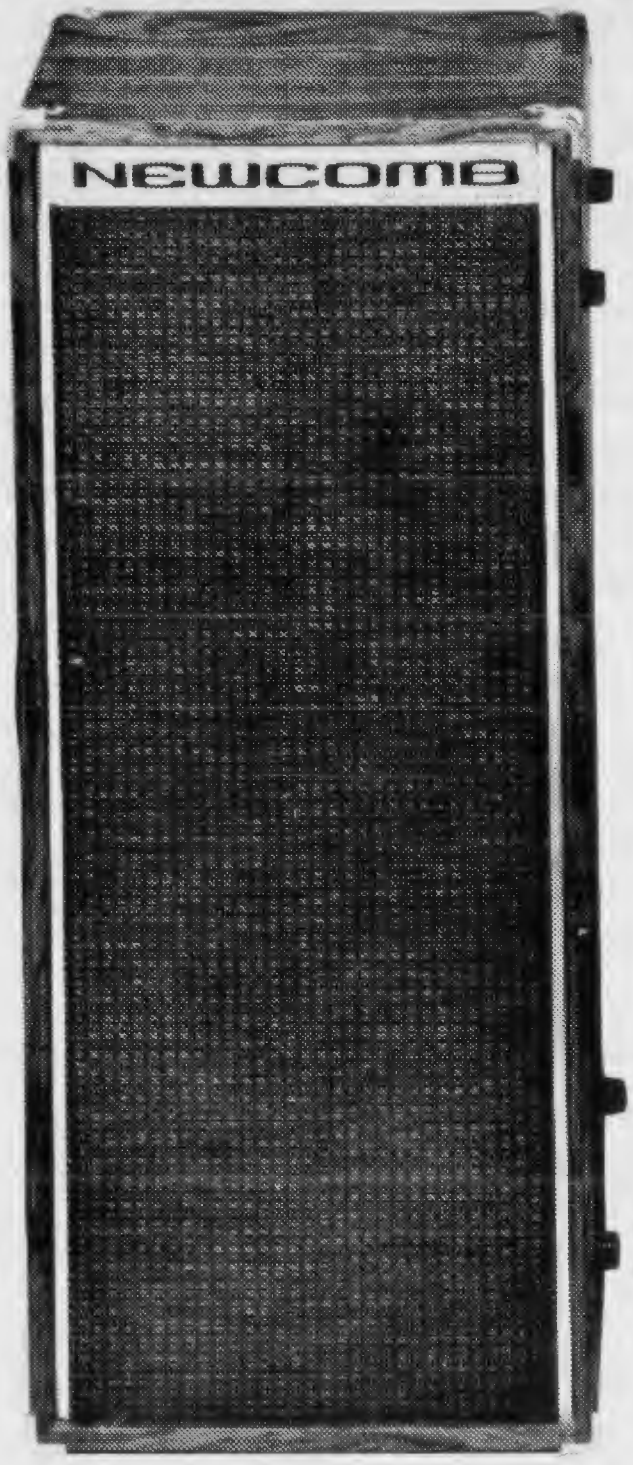
Name_____

Address_____

City_____ State_____ Zip_____

Add 85 cents per pattern for handling and postage.
☐ **Complete Western Brochure for only 50¢**

NEWCOMB®



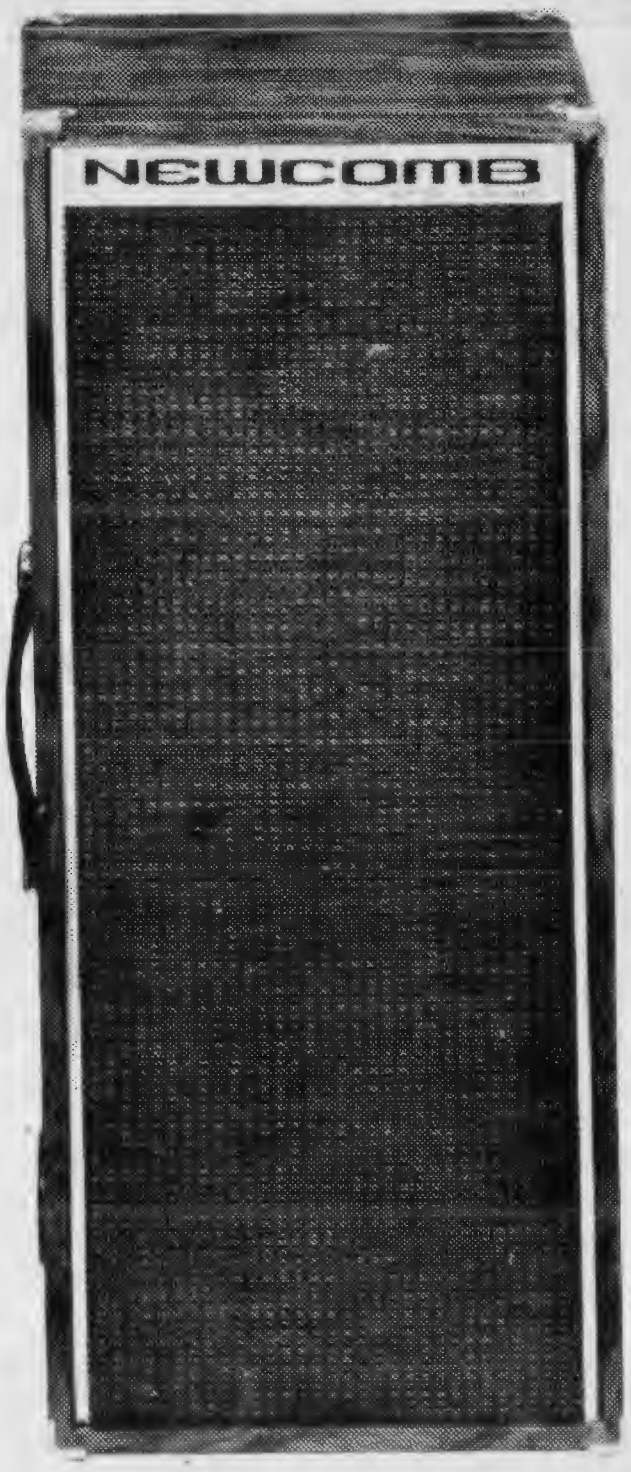
NEW! LIGHTWEIGHT AVT SERIES

AVT-1270V-2461

$659.85

FOB Los Angeles
Calif. add 6% Sales Tax





Light weight but powerful best describes the AVT Series with a power output of 100 watts peak, 25 watts rms. High efficiency column speakers provide a concentrated beam of sound with attendant reduction in PA feedback problems for large halls and auditoriums. The amplifier/turntable weighs 17 pounds (6-7/8" X 14-1/16" X 14-1/16"); each CS 461 column speaker is 24 pounds (9-1/4" X 12-1/4" X 29"). Outstanding phono pickup and feather weight tone arm from the T Series are used to almost eliminate record wear. The dual-viewing neon strobe is visible even with a 12" LP on the turntable. Mike input accepts either a high or a low impedance dynamic microphone without modification. Special remote music volume control jack and Newcomb's exclusive pause master switch are featured in this system. Special circuitry protects output devices against overdriving, overloading and shorted speakers or leads.

Write for Details

Also available — AVT 1270V-2HF — $489.95
(System with split-case back speaker assembly)

Callers' Supply Company

8459 EDMARU AVENUE • WHITTIER, CALIF. 90605
TEL. (213) 693-5976 (ASK FOR BOB RUFF)

NATIONAL SQUARE DANCE DIRECTORY

Lists over 7000 clubs in the U.S., Canada, and around the world. It includes type of club, level of dancing, when and where they dance, and a person to contact concerning the club. Order now at only $4.00. Great for traveling.
Send for your copy now.

Make checks payable to:

National Square Dance Directory
P.O. Box 54055
Jackson, MS 39208

Allow 4 to 6 weeks for delivery

Prairie Recordings


Johnnie Scott


Rennie Mann


Chuck Donahue


Claude Ross

NEW RELEASES
PR 1021 SHUTTERS and BOARDS by Al
PR 1020 SOMEONE LIKE YOU by Al
PR 1019 OLE SLEWFOOT THE BEAR by Claude
PR 1018 I'LL COME BACK TO YOU by Chuck
PR 1017 GYPSY WOMAN by Claude
PR 1016 LITTLE RED WAGON by Johnnie

RECENT RELEASES
PR 1015 CAJUN SQUARE by Al
PR 1014 MARRY ME by Renny
PR 1013 APPLEJACK by Al
PR 1012 KNEE DEEP by Al
LP 2001 BEST SELLING LP — 75 BASIC PLUS By Al Horn

NEW LP RELEASE
LP 3001 CLAUDE ROSS CALLS & YODELS

PR

PRAIRIE RECORDINGS
1170 2nd St. — Penrose, CO. 81240 —
(303) 784-6879

CURRENT RELEASES — DECEMBER, 1979

SQUARE & ROUND DANCE RECORDS

INSTRUMENTALS		
Blue Hawaii/Happy Life	KAL	1243
Rattler/Arms	BS	2097
Rhode Island Red/Hurry	BS	2099
FLIPS		
Angel Eyes — B. Barnes	BOG	1316
Consider Yourself — J. Uebelacher	FTC	32031
Fond Affection — C. Thompson	LORE	1179
Forest Lawn — G. Crosby	BRA	202
Gypsy Man — J. Henderson	BM	007
Heartbreak Hotel — N. Bliss	BS	2089
Hey Baby You're Looking For Me — A. Brundage	TNT	146
I Don't Believe I'll Fall In Love Today — A. Petrere	BS	2100
Kisses For Me — G. Sutton	CHNK	028
Merry Oldsmobile — G. Trimmer	TNT	148
Music In Me — J. Winter	CH	701
Next Best Feeling — Wade	RR	138
Nice and Gentle (hoedown) — A. Brundage	TNT	147
Old Fashioned Love — J. Schatzer	HH	5011
Red Bandana — Kip	RR	137
Shanty Town — D. Pfister	SC	644
Something Nice — B. Barnes	BOG	1315
The Devil Went Down To Georgia — G. Shoemake	CH	306
What It Means To Be Blue — C.O. Guest	KAL	1244
Who Cares — D. Abbott	RVB	119

JIM HOPKINS

Square dancing has lost one of its staunchest supporters with the death of caller/teacher Jim Hopkins in an automobile accident, October 18, 1979. A resident of Innisfail, Alberta, Canada, Jim contributed much time and effort to the growth of square dancing in the area. Jim is survived by his wife Marie who was also in the accident but was only hospitalized briefly. Our deepest sympathies to Marie and the family.

RHYTHM RECORDS

WADE DRIVER * PAT BARBOUR * BOB BAIER
KIP GARVEY * DAVE & NITA SMITH
2542 Palo Pinto, Houston, Tx. 77080 • 713/462-1120

HOEDOWNS —
RR 301 Rhythm Special
RR 302 Brandy
RR 303 Smooth 'n Easy/Hot 'n Sassy
ROUNDS —
RR 501 Wind Me Up
RR 502 Brown Eyes Blue
RR 503 A Country Song
RR 2000 You Are My Favorite Thing by The Ashworths

RHYTHM SINGING CALLS —
RR 128 TODAY I STARTED LOVING YOU AGAIN - Wade
RR 129 I RECALL A GYPSY WOMAN - Pat
RR 130 WHO AM I TO SAY - Kip
RR 131 MUSIC IS MY WOMAN - Ernie Kinney
RR 132 I HAD A LOVELY TIME - Wade
RR 133 ME AND PAUL - Bob
RR 134 SAIL AWAY - Wade
RR 135 NEVER DID LIKE WHISKEY - Pat
RR 136 LOVING YOU IS A NATURAL HIGH - Wade
RR 137 RED BANDANA - Kip
RR 138 NEXT BEST FEELING - Wade
CIRCLE D — CD 214 OLD TIME LOVING - Mike Litzenberger
RR 2000 YOU ARE MY FAVORITE THING/END OF THE WORLD - Wade (Country & Western - not a square dance)

CAL GOLDEN'S CALLERS COLLEGES, SEMINARS AND GOLD STAR RECORDS

CALLERS COLLEGES 1980
Feb. 10-15, 1980, New Callers
Carrington, North Dakota
Feb. 17-22, Experienced
Carrington, North Dakota
March 9-14, New Callers
Burr Oak Lodge, Glouster, Ohio
June 15-20, All Callers
Hot Springs, Arkansas
June 21-24, Sight Calling School
Hot Springs, Arkansas
June 30-July 5, New Callers
Hot Springs, Arkansas
July 12-17, All Callers
Jekyll Island, Georgia
July 20-25, All Callers
Pensacola, Florida
Aug. 3-8, Experienced
Hot Springs, Arkansas
Aug. 10-15, All Callers
Dillard, Georgia
Aug. 17-22, All Callers
Millville, New Jersey
Sept. 1-6, All Callers
West Yellowstone, Montana

CALLERS SEMINARS
Dec. 2, 1979, Houston Texas
Houston Callers Association
Dec. 8-9, 1979
Central Massachusetts
Callers Association
Worcester, Massachusetts
Jan. 11-12, 1980
Northwest Florida
Callers Association
Panama City, Florida
Feb. 6, 7, 8, 1980
Callers Association
Aurelia, Iowa
Aug. 23-24, 1980
Illinois Callers Association
Champaign, Illinois

GOLD STAR RECORDS

– NEW RELEASES –

GS-402 HOEDOWN
RAG TIME ANNIE — S.K.G.

GS-710 MY HEART SKIPS A BEAT
Flipside by Cal Golden

GS-709 SHIRLEY JEAN BERRELL
Flipside by Cal Golden



For Information on Calling Dates, Colleges & Seminars CONTACT:
Sharon Golden
P.O. Box 2280
Hot Springs, Arkansas 71901
(501) 624-7274

allemande — do sa do own — swing corner — promenade.

Comment: Music is adequate as well as figure. Melody line is easy enough to follow. One spot calls for a higher range though probably will cause no concern for callers. Dance moves along quite steadily. Rating: ☆☆

40 MILES FROM POPLAR BLUFF — 4-Bar-B 6011
Key: F Tempo: 130 Range: HA
Caller: Bob Carmack LA
Synopsis: (Opener & End) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — scoot back — boys run right — slide thru — pass to center — square thru three quarters — swing — promenade.

Comment: Word metering and phrasing needs to be considered more. Music is average with nothing unusual in the figure. At times it seems caller and rhythm track are not quite together. Maybe less words in some of the phrases will make it easier to handle. Rating: ☆☆

3 GREAT CHRISTMAS GIFT IDEAS!

LINE DANCE MANUAL
VOLUME I
by Grant F. Longley, Ph.D.
45 Line Dances (Solo Dances) from "Amos Moses" to "Ya Ya" ...including all the favorites ... ALSO
• Choreography • Definitions of Line Dance Terms • Programming • Dance Abbreviations
$5.00 + 75¢ post. & hand. (Ma. res. + 25¢ tax)

Needle Notes
FOR SQUARE DANCERS
by Judy Ross Smith
Sewing help for new and experienced dancers. Dresses, skirts, petticoats, pettipants - Knit and crocheted capes.
A practical guide to home-made square dance clothes.
$5.00 + 75¢ post. & hand.
(Ma. residents + 25¢ tax)

NEW EXCITING
SOLO DANCE MANUAL
(LINE DANCE MANUAL) **VOLUME II**
by Grant F. Longley, Ph.D.
Available for Christmas Presents
"PICKS UP WHERE LINE DANCE MANUAL, VOLUME I LEAVES OFF"
All the popular solo dances of the 1970's ... Recent trends in solo dancing
PERFECT GIFT FOR: Interested Dancers — Square Dance Callers — Round Dance Cuers— Physical Educators — Ballroom Instructors — Recreation Specialists.
$5.00 + 75¢ postage & handling (Ma. residents + 25¢ tax)
Order all three fine books from: The New England Caller, P.O. Box NC, Norwell, Ma. 02061

GRENN, INC.

P.O. BOX 216
BATH, OHIO 44210

GRENN

GR 14281 **"CONFIDENTIALLY"** two-step by Ray & Elizabeth Smith
"SUGAR AND SPICE" two-step by Bob & Barbara Wilder

Holiday Favorites:
GR 12049 "RUDOLPH THE RED NOSED REINDEER"

GR 12160 "AULD LANG SYNE"
Flip squares by Earl Johnston

FTC

FTC 32031 "CONSIDER YOURSELF" flip square by Joe Uebelacher

OLD TIME LOVING — Circle D 214
Key: F, F Sharp & G Tempo: 128 Range: HE
Caller: Mike Litzenberger LC
Synopsis: (Break) Circle left — left allemande — do sa do own — four ladies promenade — turn partner right — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — right and left thru — square thru four hands — swing corner — promenade.
Comment: The label is accidentally reversed on this release. A very good instrumental with great drive. Choreography is very standard with nothing special. Questionable from calling standpoint is the need for the ladies voices, but that is personal opinion. The figure on record sheet indicates square thru four hands but should be three quarters. Careful observation should be given to these two errors. All in all a good release. Rating: ☆☆☆

WHO AM I TO SAY — Rhythm 130
Key: G Tempo: 132 Range: HD
Caller: Kip Garvey LC
Synopsis: (Break) Walk around corner — see saw own — join hands circle — men star right — allemande left corner — weave ring — do



"CLOUD NINE" COMFORT *by Coast Ballet*

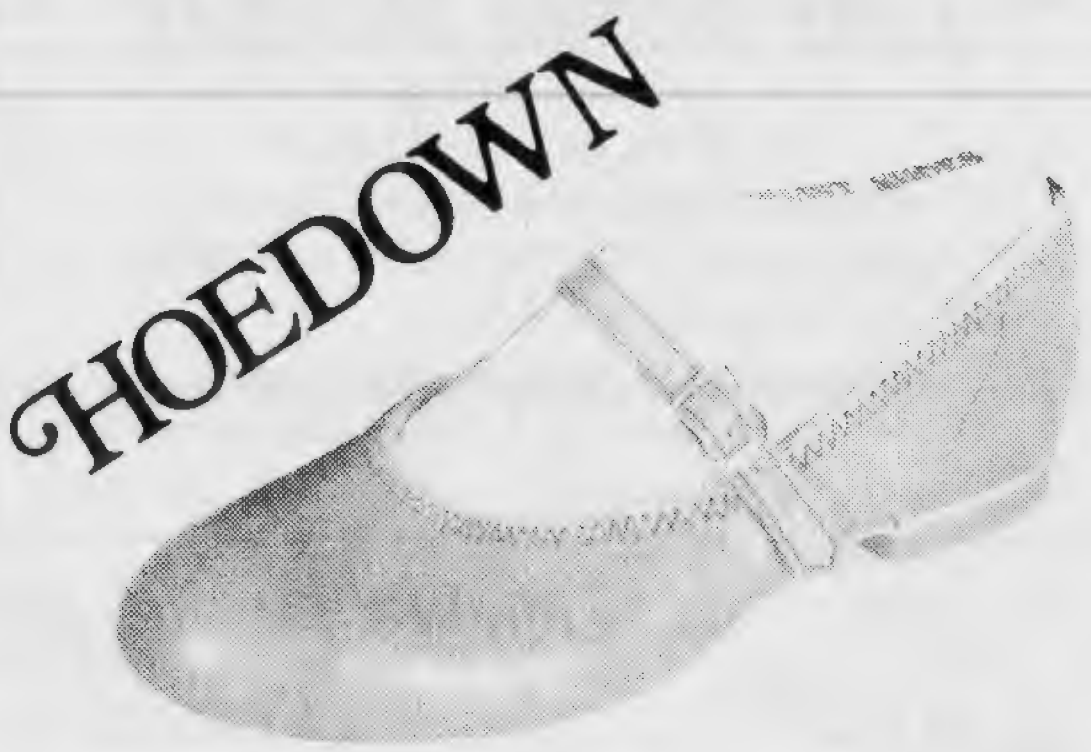
FOR SQUARE AND ROUND DANCERS

Now made to order in all colors.

Colors: Yellow, Orange, Lt. Blue, Hot Pink, Lilac, Bone, Lime, Red, Purple, Navy, Black and White.

Sizes: 4 thru 11, including 1/2 sizes.
Narrow, medium and wide widths.

WHITE$18.95
COLORS$19.95
GOLD or SILVER$20.95
Add $1.50 For Postage



Fully lined with an elasticized throat, features a 1/2 inch elasticized buckle.

☐ master charge ☐ VISA

Weber Western Wear

ALL LEATHER

104 WEMPE DRIVE — CUMBERLAND, MD. 21502 — PHONE (301) 724-2925

Chula Vista
WISCONSIN DELLS, WISCONSIN

presents for your dancing pleasure in **1980**

17 Great Weekends

Each Fun-Filled Weekend . . .
A Special Party with these Great Stars!

SPRING SCHEDULE

April 25-27
JOHNNIE WYKOFF
of Indiana

May 2-4
JACK LASRY
of Florida

May 9-11
RON SCHNEIDER
of Florida

May 16-18
KEN BOWER
of California

May 23-25
R. DOUGHERTY
of Minnesota
and
G. KNUTSON
of Wisconsin

May 30—June 1
BOB YERINGTON
of Iowa

June 6-8
BOB HESTER
of Illinois and
PAT BARBOUR
of Texas

★ From Friday evening through Sunday noon, your weekend will be something to remember. Optional morning and afternoon workshops help you get in step with the latest dances or relearn the old basics. From 8:00 to 11:00 in the evenings is jamboree time featuring the kind of dancing you like best. All weekends Mainstream Plus 1 and 2, with an introduction to Advanced.

EDNA 'n GENE ARNFIELD
Skokie, Illinois
Round Dance Leaders at All Weekends

FALL SCHEDULE

A1 and Star Tips

Sept. 5-7
KEN BOWER
of California

Sept. 12-14
JOHNNY LeCLAIR
of Wyoming

Sept. 19-21
JOHN HENDRON
of Massachusetts

Sept. 26-28
DAVE TAYLOR
of Illinois and
J. SCHATZER
of California

Oct. 3-5
BERYL MAIN
of Colorado

Oct.10-12
FRANK LANE
of Colorado

Oct. 17-19
JACK LASRY
of Florida

Oct. 24-26
MARSHALL FLIPPO
of Texas

Oct. 31—Nov. 2
MARSHALL FLIPPO
of Texas

Nov. 7-9
JOHNNIE WYKOFF
of Indiana

For Information or Reservations

JUDY KAMINSKI
Chula Vista Resort, Wisconsin Dells, Wis. 53965
Phone (608) 254-8366

Program Director
EARL C. SHERRILL

sa do — promenade (Figure) Heads promenade three quarters — sides right and left thru — pass thru — swing thru — scoot back — recycle — sweep a quarter more — star thru — pass thru — swing corner — left allemande — come back promenade.

Comment: A release that offers a nice dance movement with good calling by Kip. The tune is average in melody line establishment and most all callers can sing it. Instrumental is good. Kip seems to utilize many words satisfactorily and callers again will have to accomplish. Rating: ☆☆☆

I WANT TO SEE ME IN YOUR EYES — Kalox 1241
Key: B Flat Tempo: 136 Range: HB Flat
Caller: Jon Jones LA

Synopsis: (Break) Sides face grand square — ladies chain — chain back — promenade (Figure) Heads promenade halfway — square thru — swing thru — scoot back — ladies trade — eight circulate — swing — promenade.

Comment: This dance is better if record is slowed slightly for dancer comfort. This naturally depends on dancers wants. Good music with above average dancer reaction. Jon comes on like a real vocalist in this release. Rating: ☆☆☆

I WILL SURVIVE — 4-Bar-B 6012
Key: A Minor Tempo: 130 Range: HC
Caller: Bill Owsley LD

Synopsis: (Break) Four ladies chain straight across — join hands circle — ladies center — men sashay — circle left — ladies center — men sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — couples ferris wheel — center pass thru — curlique — scoot back — swing corner — promenade.

Comment: A modern feeling on this release that was handled nicely by Bill. Some callers will succeed with it and others falter. Choreography is enough to be mainstream accepted by any group. The figure worked well enough and could be a sleeper although it may not sound western in makeup it is an interesting tune. Rating: ☆☆☆

TWO TIMIN' BLUES — Kalox 1240
Key: B Flat Tempo: 132 Range: HD
Caller: Bill Peters LF

Synopsis: (Break) Join hands circle — allemande left — allemande thar — forward two and star — shoot star — turn corner pull by — left allemande — promenade (Figure) Head couples right and left thru — cross trail — separate around one — make line go up and back — right and left thru — same two slide thru — touch one quarter — scoot back — boys fold — girls turn thru — star thru — promenade.

Comment: An update of former release by Kalox with new figure. Bill uses some nice moves in the revision in the choreographic element. Some callers may want to slow the music slightly. Callers who didn't have initial recording may want to consider this. Rating: ☆☆☆

TODAY I STARTED LOVING YOU AGAIN — Rhythm 128
Key: E Tempo: 132 Range: HC Sharp
Caller: Wade Driver LA

Synopsis: Circle left — left allemande — do sa do — men star left — curlique — boys run — allemande — promenade (Figure) Heads promenade halfway — square thru four hands — right and left thru — veer left — ferris wheel — square thru three hands — swing corner — promenade.

Comment: Don't let the tempo fool you on this release, it sounds too slow for good dancing but it is very adequate. Callers may have to work on the word metering to accomplish sat-

THUNDERBIRD


Will Larson | Chuck Myers | Tommy Russell | Bob Bennett | Bud Whitten

M.D. "Mick" Howard Founder
Bud Whitten, Bob Bennett, Producers
Al "Tex" Brownlee, A&R

Singing Calls
TB 192 Shiny Rails Of Steel by Chuck Myers
TB 193 There Ain't Nothing Like Falling In Love by Will Larson
TB 194 Your Cute's A' Showing by Tommy Russell
TB 195 Poor Boy Blues by Bob Bennett
TB 196 Goodby My Lady Love by Bud Whitten
TB 197 First Encounter Of A Close Kind by Chuck Myers
TB 198 Paintin' The Old Town Blue by Bob Bennett
TB 199 Back In The USA by Bob Bennett

THUNDERBIRD RECORDS • P.O. BOX 3745 • GREENVILLE, S.C. 29608

the MANDY by COAST

RED
NAVY
BROWN
WHITE
BLACK
SILVER
GOLD

WITH OUR
NEW
CUSHIONED
INSOLE



COAST SHOES Inc.
LOS ANGELES, CA.

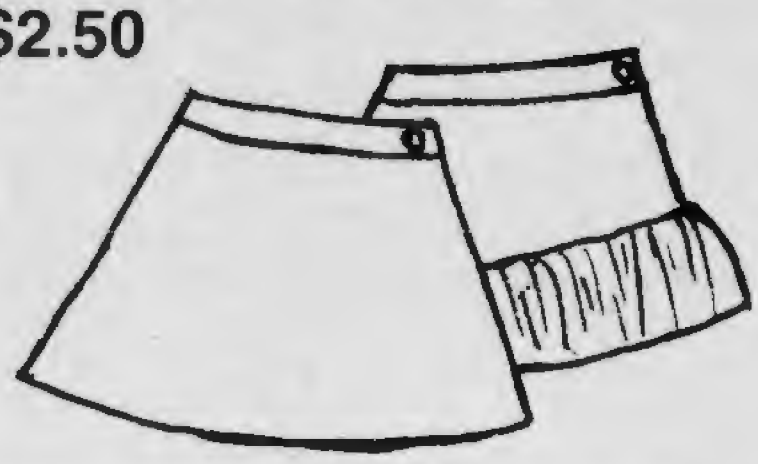
CIRCULAR SKIRT PATTERN — Our NEWEST!

Simple to Sew — All Sizes in one package **$2.50**

· *Please enclose 50c postage per pattern*

An additional 50c brings you our complete catalog of all our square dance patterns: dresses, skirts, blouses, men's shirts, pants, vests; — plus our own interchangeable s/d dress pattern pieces.

Waist sizes 22" to 32" (With Instructions on Increasing Size)



Shirley's Square Dance Shoppe

Rte. 9-D, Hughsonville, N.Y. 12537

Hours: Wed., Thurs., and Sat. 11-4
Tues. and Thurs. evenings 7-9 **Phone: (914) 297-8504**

Dealers inquiries welcome

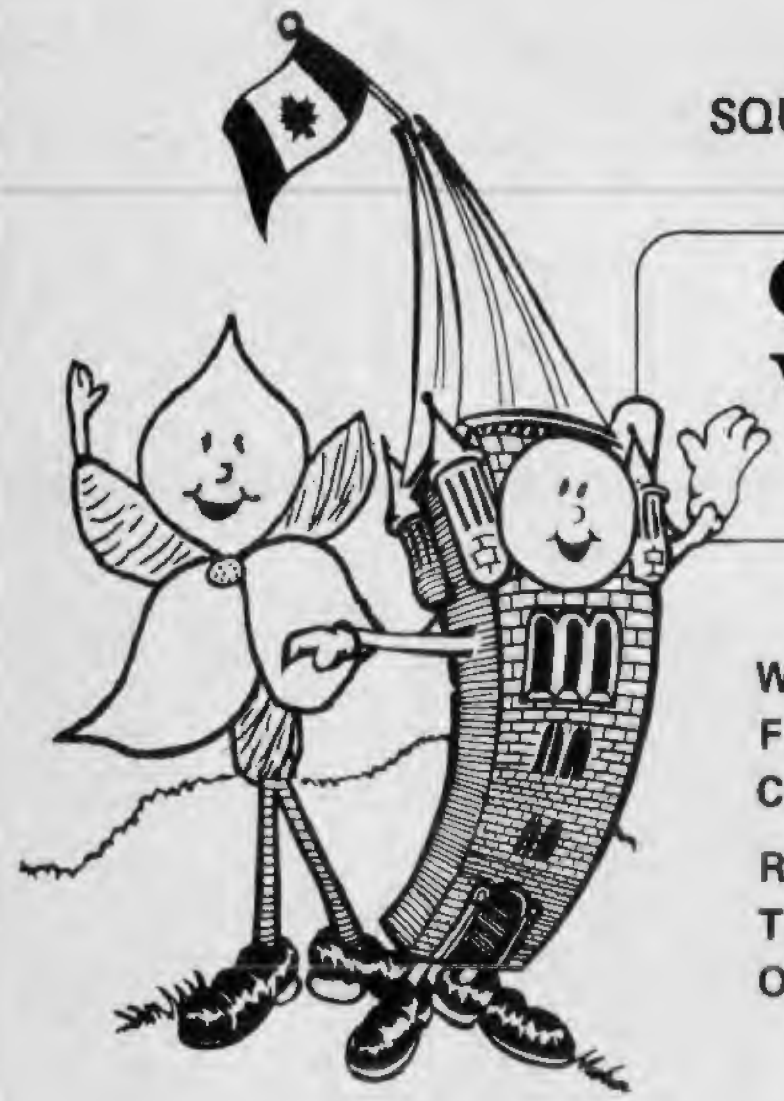
isfaction. The added voice to the instrumental can be good or not depending on whose calling the dance. Rating: ☆☆☆☆

I RECALL A GYPSY WOMAN — Rhythm 129
Key: C Tempo: 130 Range: HC
Caller: Pat Barbour LC
Synopsis: (Break) Left allemande — do sa do — left allemande — weave ring — do sa do — promenade — (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do outside two — swing thru — boys trade — girls fold — boys turn back — swing corner — promenade.

Comment: A good country feeling in this record instrumental. Nothing fancy just a straight square dance tune with adequate choreography that offers a slightly different move. Strong beat. Rating: ☆☆☆

LAYDOWN BESIDE ME — Redboot 244
Key: G Tempo: 128 Range: HC
Caller: Johnny Jones LB
Synopsis: (Break) Circle left — reverse go single file — ladies backtrack — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway —

2ND NATIONAL CANADIAN SQUARE & ROUND DANCE CONVENTION



Ottawa Welcomes You

OTTAWA 1980 — 2nd NATIONAL

- MULTI-FLOORS FOR SIMULTANEOUS ALL-LEVEL DANCING
- PANELS
- BOUTIQUES
- CLINICS
- FUN AND FRIENDSHIP
- YOU WILL LOVE CANADIAN HOSPITALITY
- IF GAS IS A PROBLEM, COME BY BUS IN A GROUP
- A NIGHTLY PAGEANT
- ARENA AFTER PARTIES

WE EXPECT 8,000 DANCERS FROM CANADA AND OTHER COUNTRIES.

REGISTER NOW TO ASSURE THAT YOU WILL BE ONE OF THEM.

AUGUST 7-8-9, 1980

For registration forms and other information, write:

CONVENTION 1980,
P.O. Box 1980, Station "B"
Ottawa, Ontario K1P 5R5

sides square thru four hands — right and left thru — do sa do — eight chain six — swing — promenade.

Comment: A country tune that seems average and nothing outstanding. The figure offers an eight chain six. Music is average. Not up to Red Boot's usual recordings. Rating: ☆☆

BANJO BEAT — FTC 32029
Key: F Tempo: 128 Range: HC
Caller: Paul Hartman LC

Synopsis: (Break) Walk around corner — see saw own — join hands circle — allemande left — come back box the gnat — grand right and left wrong way around — meet own box the gnat — do sa do — promenade (Figure) Four ladies chain — couples one and three square thru four hands — with outside two right and left thru — star thru — slide thru two times — roll to face — box the gnat — same lady swing — promenade.

Comment: A reissue of a former release. The music is good and the figure is not difficult but different enough to be enjoyable. Paul does a nice clear call that dancers enjoyed. Instrumental gives good banjo and clarinet leads. Rating: ☆☆☆☆

BE GLAD — Stirrup 503
Key: C & D Tempo: 116 Range: HC Sharp
Caller: Marty Firstenburg LB

Synopsis: Circle left — allemande left — corner do sa do — men star left — turn thru — corner allemande — promenade (Figure) Promenade halfway — square thru four hands — right and left thru — pass thru — trade by — curlique — scoot back twice first boys and then girls — swing corner — promenade.

Comment: A good piece of music but by far too slow in tempo to make it square danceable. Increase in speed will naturally raise the pitch of key. The endeavor is commendable to offer different scoot back figures for dance purpose; but the tempo causes concern in this reviewer's eyes as to how much one can speed the record for calling purposes.
Rating: ☆☆

KISSES FOR ME — Chinook 028
Key: D Tempo: 130 Range: HB
Caller: Gordon Sutton LA

Synopsis: (Break) Four ladies chain — rollaway — join hands circle — four ladies rollaway — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — split circulate — boys run — right and left thru — pass the ocean — recycle — swing corner — promenade.

Comment: A nice tune and well recorded for an overall pleasant dance. A good ending to go along with a well written piece of choreography. Knowing when figure starts after opener will be up to caller to master Nice job by Gordon. Rating: ☆☆☆☆

I'VE ALWAYS BEEN CRAZY — Chinook 026
Key: G Tempo: 130 Range: HE
Caller: Jet Roberts LD

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (Figure) Heads square thru in middle four hands — right and left thru — curlique — split circulate — single hinge — ladies trade — recycle — sweep one quarter more — star thru — pass thru — left allemande new corner — promenade.

Comment: Change of beat makes interesting cadence in first part of record. Some may enjoy the different feeling as others may disapprove. Enough figure for any Mainstream dancer. A real country sound.
Rating: ☆☆☆

I'LL COME BACK TO YOU — Prairie 1018
Key: A Tempo: 128 Range: HC Sharp
Caller: Chuck Donahue LE

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway — circle — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — curlique across — boys run right — swing thru — boys run again — ferris wheel — centers pass thru — swing corner — promenade.

Comment: The name is one thing, but to this reviewer it's good old "Just Because" that has always been popular with callers. Average and danceable figure. A good record to have in the caller's case for all situations. Easy dancing with relaxed calling.
Rating: ☆☆☆

FAN THE FLAME — Roadrunner 103
Key: G Tempo: 128 Range: HD
Caller: Paul Marcum LG

Synopsis: (Break) Four ladies circle — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — meet corner box the gnat — same girl curlique — boys run right — left allemande — swing next — promenade.

Comment: A good instrumental introduction with a lot of bounce. The tune seemed to get tiresome after third time although a nice job of

calling by Paul. Figure is above average. Dancers had mixed reactions to the overall success of this record.

Rating: ☆☆☆

ONE CUP OF HAPPINESS — Grenn 12164
Key: D Tempo: 128 Range: HB
Caller: Dick Bayer LA
Synopsis: Circle left — left allemande — do sa do own — men star left — turn partner right — corners allemande — swing own — promenade (Figure) Heads right and left thru — roll-away — same two star thru — single circle to a wave — boys trade — girls fold — peel the top — right and left thru — flutter wheel — sweep one quarter — swing corner — promenade —.
Comment: A good instrumental with a figure that Dick has made a slight change in the call instead of written instructions (which is for the better). Any caller can handle the melody.

Rating: ☆☆☆

PATTER

AFTER THE BALL — Melody 103
Key: F Tempo: 128
Caller: Bob Ferrell
Comment: This can be used as patter call if callers like. Nice calling by Bob. The use of follow your neighbor, cross run, scoot back etc. does give a little meat to the dance. Music is above average and has a solid feel as it rolls along. Dancers enjoyed dancing this dance.

Rating: ☆☆☆

HOEDOWNS

RAG TIME ANNIE — Gold Star 402
Key: D Tempo: 128
Music: Stan Williamson — Banjo, Guitar, Bass, Drums, Fiddle

S.K.G. — Flip side to Rag Time Annie
Key: G Tempo: 128
Music: Stan Williamson — Banjo, Guitar, Bass, Drums, Fiddle
Comment: The old hoedown feeling is restored on Rag Time Annie. A good hoedown that all callers can use to an advantage. The flip side S.K.G. is not as well established to this reviewer but both are very acceptable.

Rating: ☆☆☆

Square dance Recordings will be the feature of the special March, 1980 issue of SQUARE DANCING magazine. Watch for it.



"CLOUD NINE" COMFORT *by Coast Ballet*

Here it is!



"PRINCESS" Economy Priced

FOR SQUARE AND ROUND DANCERS

Now made to order in all colors, styles and in both round and tapered toes. Specify type of heel (High or Low).

Colors: Yellow, Orange, Lt. Blue, Hot Pink, Lilac, Bone, Lime, Red, Purple, Navy.

Specify ROUND or TAPERED toe as shown. Sizes 4 thru 11, including ½ sizes. Narrow, Medium and Wide Widths.

BLACK or WHITE$17.95
COLORS$18.95
GOLD or SILVER$19.95
Add $1.50 for High Heel.

ALL LEATHER
(except heels)

PRINCESS—Unlined with an elasticized throat. Cushioned innersole and high or low heel.

Special rates for new class members and helpers. State number of couples when requesting information.

Tapered



#33

Rounded



#22

master charge VISA

Weber Western Wear

104 WEMPE DRIVE — CUMBERLAND, MD. 21502 — PHONE (301) 724-2925

LLOYD SHAW RECORDS MOVE

The Recordings Division, formerly the Mailings Division, of the Lloyd Shaw Foundation is in the process of moving to a new address: The Millhouse, RD #1, Box 214, Roxbury, New York 12474. George and Onie Senyk will be operating this outlet for Lloyd Shaw materials and promise prompt delivery of all orders. The Colorado Springs and Lakewood offices will no longer handle orders or inquiries. The new office will have available the complete line of Lloyd Shaw recordings and books plus the educational record kits and manuals. It will also stock selected books such as Ralph Page's *Heritage Dances of Early America* and Sets in Order materials such as the Basics Handbooks and the Caller/Teacher Manuals for Contras and for Square Dancing. Be sure to make note of this new address for future reference.

(**FOOTBALL,** *continued from page 8)*
in early on the Sunday morning of the day of the game.

We waited patiently to finalize our plans

OUR OWN DIXIE DAISY TRAVELING BAG



An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window.

Two sizes, 24" x 40" for men, 24" x 50" for ladies, in bold, bright red, white, and blue.

We're very pleased with this handsome bag, we think you will be, too. We hope you'll try it at only $2.50 for the men's, $2.95 for the lady's postpaid.

THE BEST IN DANCING COMFORT AND MORE



MAJESTIC
1" heel, steel shank, glove leather, 6-12 N; 4-12 M; 5-10 W; half sizes

Black/White	**$22.00**
Red/Navy/Brown	**$22.00**
Gold/Silver	**$23.00**



SCOOP
¾" heel, steel shank, glove leather, ined, sizes 4 thru 10 med., 5 thru 10 narrow, half sizes

Black/White	**$20.00**
Red/Navy/Brown	**$20.00**
Gold/Silver	**$21.00**



DANCER
Ideal for Round Dancers. 1½" heel, all leather cushioned insole for comfort. 4-10 N; 4-10 M; 5-10 W; half sizes

White/Black	**$22.00**
Red/Navy/Brown	**$22.00**
Silver/Gold	**$23.00**



N-20 Sissy Nylon
N-29 Sissy Cotton
S,M,L,XL **$6.95**

N-21 Cotton/Poly
Mid-thigh Length
S,M,L,XL **$7.95**

N-24 Nylon
Shorty Length
S,M,L,XL **$7.95**

Red
Orange
Yellow
Green
Lt. Blue
Royal
Lilac
Brown
Black
White
Pink
Hot Pink
Aqua

Panty-blouse
cotton/poly
broadcloth
White, Red, Black
Hot Pink, Turquoise
P,S,M,L,XL
$15.00



Add $1.50 handling. Maryland residents add 4% tax.

DIXIE DAISY • 1351 Odenton Road, Odenton, Md. 21113

JP RECORDS

Produced by:
Bob Vinyard (St. Louis) (314) 739-8744
Joe Porritt (Louisville) (502) 368-6815

Distributed by Corsair, Twelgrenn and Old Timer

JP-1977 Honey All I Ever Need by Joe Porritt
JP- 101 Blue Moon of Kentucky by Bob Vinyard
JP- 102 Rhythm of the Rain by Vinyard
JP- 103 Selfish by Bob Vinyard
JP- 104 Someone Is Looking For Someone Like You by Bob Vinyard
JP-201 When You Say Love by Joe Porritt
JP-202 Tulsa Time by Joe Porritt
JP-203 All At Once It's For Ever by Joe Porritt
JP-204 Gonna Have a Ball by Joe Porritt
JP-301 All of Me Round by Ollie/Donna Loehr, Ballwin, Mo. (Flip side cued)
JP-302 No Love At All Round by Ollie/Donna Loehr (cued)

and then were informed that the date would be August 24th, a Friday night! It was too late to rescind our offer and we knew that we would have a lot of dancers who could not get off work early enough for the game, let alone early enough to practice before-hand. So be it! June began calling everyone and we found these Square Dancers were serious in their obligation. The big question now was, when do we practice?

Square dancers are trained for 30 weeks and learn their lessons well, so it seemed that there would be no need to worry about the dancing if it were kept simple. Further, the spectators would not be interested in complicity of movements, just as long as there was activity on the field. This all seemed logical and left only the problem of entry and exit in an organized manner.

Like Regular Half Time

Marching bands line up on the side lines, march to center field, perform and march off again, so why wouldn't that work with dancers? Also, 40 squares would be 4 squares

CHAPARRAL RECORDS
1425 Oakhill Drive
Plano, Texas 75075
(214) 423-7389

Chaparral RECORDS

C-306 THE DEVIL WENT DOWN TO GEORGIA
Flip Inst. by Gary Shoemake
C-305 TULSA TIME
Flip Inst. by Gary Shoemake
C-404 (new) GIMMIE BACK THOSE BLUES by Beryl Main
C-403 (new) SUMMERTIME DREAM
Flip Inst. by Beryl Main
C-3501 (new) RHYTHM OF THE ROAD Flip Inst. by Ken Bower & Gary Shoemake


Beryl Main

Jerry Haag

Gary Shoemake

Ken Bower

MUSIC PRODUCED BY JOHNNY GIMBLE

C-603 STAND BY YOUR WOMAN (round)
By John & Wanda Winter


C-205 THE GAMBLER
Flip Inst. by Jerry Haag
C-204 MUSIC IS MY WOMAN
Flip Inst. by Jerry Haag
C-504 DISCO FEVER (You're the One I Want) Flip Inst. by Ken Bower
C-505 TWELFTH STREET RAG
Flip Inst. by Ken Bower
C-701 MUSIC IN ME
Line dance by Johnna Winter
NOW AVAILABLE IN LP, 8 TRACK CASSETTE
C-AL-7001 A PARTY WITH CHAPARRAL


Wayne Baldwin

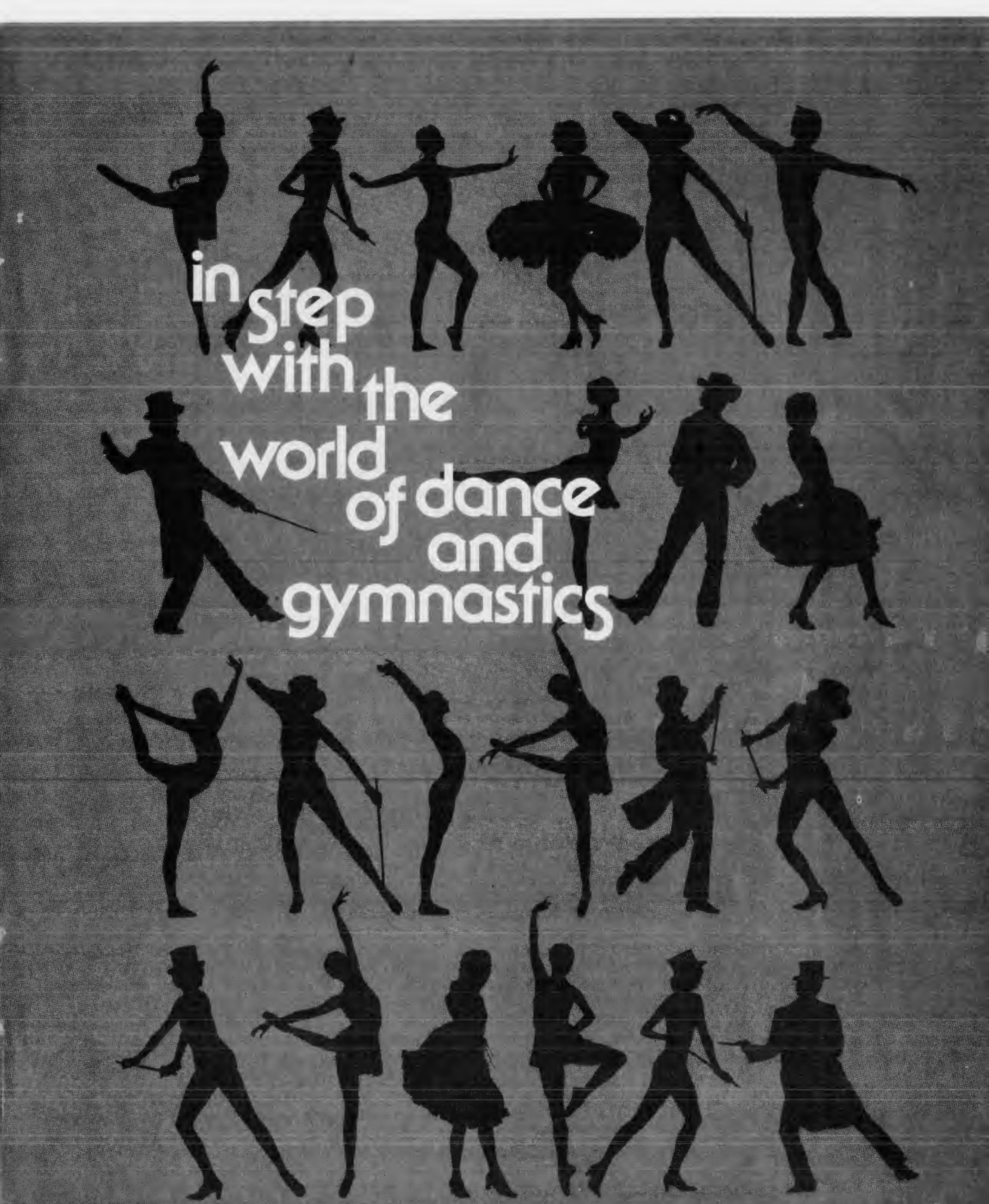
NEW RELEASES

RR-202 MAGIC CARPET
Flip Inst. by Wayne Baldwin

ROADRUNNER RECORDS

RR-103 FAN THE FLAME
Flip Inst. by Paul Marcum

Paul Marcum



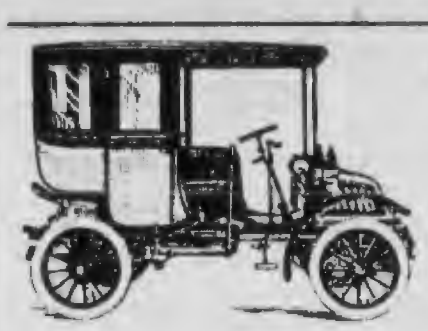
World's leading manufacturer of dance and gymnastic footwear

47-25 34th Street, Long Island City, New York 11101

selva®

CALICO HOUSE of MANCHESTER, N.H.

1166 HOOKSETT ROAD Zip 03104
WORLD'S LARGEST SQUARE DANCE SHOP
Offers a Complete
SQUARE DANCE CATALOG
Send $1.00 for Catalog and Swatches
(Dollar refunded with first purchase)



Now in vinyl!
3"x11½" bumpersticker. Brilliant orange on black. Long wearing and removable. All prices are postpaid. Quantity 1-3 $1.50 each. 4-11 $1.15 ea. 12 up $.75 ea.
Check or money order, please. IL add 5%. Free catalog.

Honk if you can *Teacup Chain!*

Square Things, Dept. BP
Box 325, Wilmette, IL 60091

wide and 10 squares long so why not position half of them on each side of the field and have them march in from both directions? To simplify it even further and for the purposes of practice, if it could be accomplished with four squares, there would be no reason it wouldn't work with 40 squares and we would not have to impose on everyone to waste half a day.

Everything was falling into place and we found 16 couples that would meet at the Pomona High School football field on a Sunday afternoon. This was critical, not only for the mechanics of entry and exit, but also for the timing, and as we found out later, to impress upon everyone that the show would go on, rain or shine! And there was no shine that Sunday afternoon at six o'clock P.M. Sixteen dedicated couples, drenched and dejected, replete with galoshes and umbrellas sloshed back and forth through the wet grass until we were all satisfied that there were no flaws in our plans. Merl and Jean Brotzman and Fred and Eve Ogren acted as drum majors (majorettes), repeatedly throwing their arms up


Walt McNeel

KALOX-Belco-Longhorn

NEW ON KALOX
K-1243 BLUE HAWAII Flip **HAPPY LIFE** Inst. only
K-1244 WHAT IT MEANS TO BE BLUE
Flip/Inst. Caller: C.O. Guest
RECENT RELEASES ON KALOX
K-1242 THAT'S WHAT I LIKE ABOUT THE SOUTH
Flip/Inst. Caller: C.O. Guest
K-1241 I WANT TO SEE ME IN YOUR EYES
Flip/Inst. Caller: Jon Jones
K-1240 TWO TIMIN' BLUES Flip/Inst. Caller: Bill Peters


Bill Peters


Harry Lackey

RECENT RELEASES ON LONGHORN
LH-1030 QUA LA LITA Flip/Inst. Caller: Guy Poland
LH-1029 AIN'T NO CALIFORNIA Flip/Inst. Caller: Guy Poland
LH-1028 THE MOVIES Flip/Inst. Caller: Walt McNeel

NEW ON BELCO
B-290A WATERMELON MAN Cha Cha by Pete and Val Peterman
1st band music only; second band cues by Pete Peterman
B-290B I MISS MY SWISS Mixer — Cues by C.O. Guest
1st band music only; 2nd band cues by C.O. Guest


Guy Poland


C.O. Guest

RECENT RELEASES ON BELCO
B-289A BY THE LIGHT OF THE SILVERY MOON
Two-step by Richard and Jo Annie Lawson
B-289B THIS OLD HOUSE Mixer — Cued by C.O. Guest
B-288A LONG FRIENDSHIP Two-Step by Norb & Rose Trautman
1st band music only; 2nd band cues by C.O. Guest
B-288B CHATANOOGA CHOO CHOO Two-Step by Bill & Virginia Tracy
1st band music only; 2nd band cues by Bill Tracy

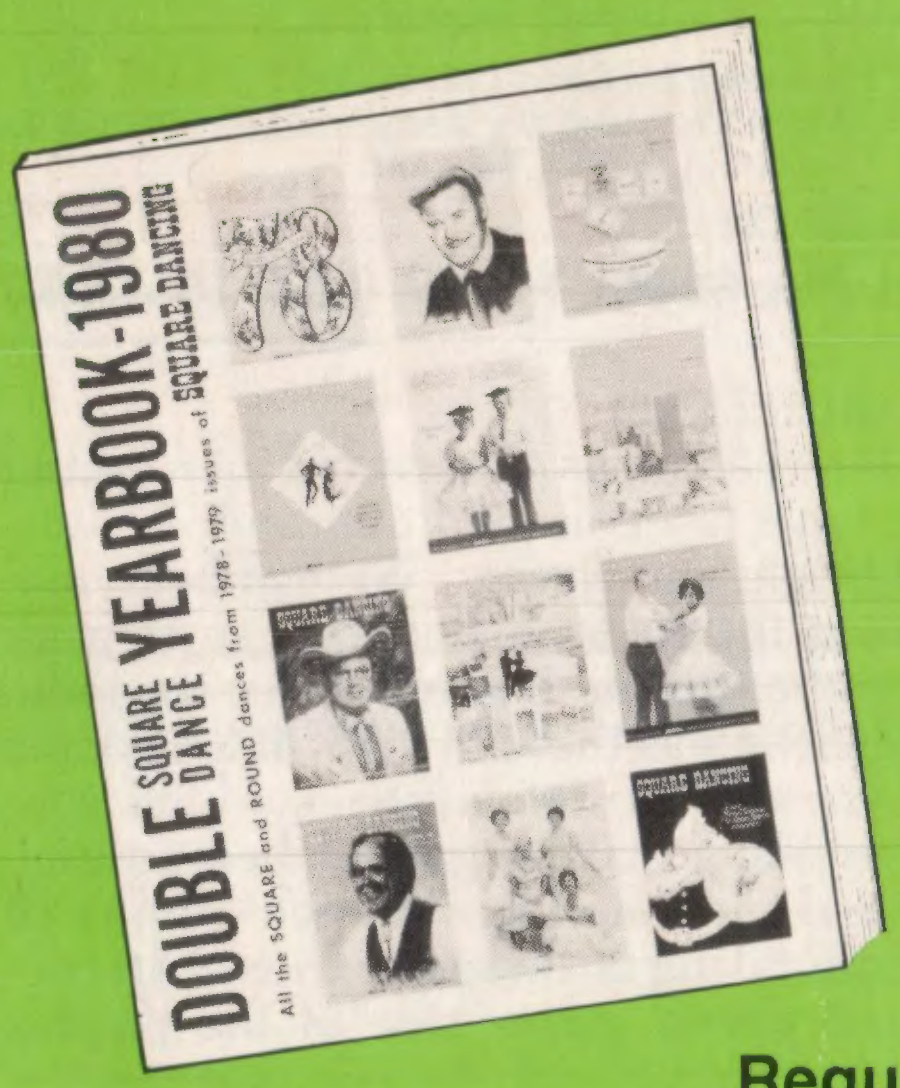
A Very Merry Christmas and a Happy New Year to each and everyone of you


Bill and Virginia Tracy

PRODUCED BY KALOX RECORD DISTRIBUTING CO.
2832 LIVE OAK DRIVE, MESQUITE, TEXAS 75149, Phone (214) 270-0616

1220 Dances in the Brand New

1980 DOUBLE YEARBOOK



At a pre-publication price to subscribers to

SQUARE DANCING

publication date:
about December 15

$4.95

Size: 100 pages
8½" X 11"

Calif. add
6% Sales Tax

Regular price after December 31, 1979—$7.00

Just think of it! All of the dances that have appeared in the 1978 and 1979 issues of SQUARE DANCING put into sections, completely indexed and in one superb volume. We can afford to offer it at this low price because all of the type has been previously set for the magazine. Now we offer it to you in a very useable, reference form. No need to scramble through 24 issues of the magazine. No more cut up copies. Just look in the index or go directly to a particular section and it's all right there. It's a great time-saver and it's an unbeatable record of the dances that were being called and taught during this two-year span. We recommend it highly!

DEALERS PLEASE NOTE: Your special pre-publication price list will be sent upon request.

.

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
462 North Robertson Boulevard Los Angeles, California 90048

Please Print

Name _____

Address _____

City _____ State _____ Zip _____

Please send me ☐ copies of the 1980 YEARBOOK. Enclosed is my remittance of $ _____

RANCH HOUSE


Darryl McMillan


Bill Terrell


Tony Oxendine

New Releases

RH 209 **If This Is Just a Game** by Darryl McMillan
RH 304 **Sweet Fantasy** by Bill Terrell
RH 503 **Back On My Mind** by Tony Oxendine

Recent Releases

RH 207 **Solitaire** by Darryl McMillan
RH 208 **Night Time and My Baby** by Darryl McMillan
RH 303 **Semolita** by Bill Terrell

Produced by **Distributed by Corsair-Continental Corp.**
Ranch House Records—P.O. Box 880, Lynn Haven, Fla. 32444, Phone (904) 265-2050

to signal the time to turn as the thoroughly soaked dancers marched to center field. Such dedication!

Professional Talent

The final pre-game phase had been reached and tapes had to be made since there was not way to call "live" at the Stadium. It was also necessary to enlist a "professional" announcer to introduce the group, and for this purpose, Mr. Bob Verdon of radio Station KOSI, did a masterful job. Bob is a square dancer and understands full well the needs of our activity in this situation.

The best laid plans of mice and men sooner or later have to be carried out, and "D" day arrived bright and cheery. We had been told to arrive at the stadium at 4:30 P.M. to work out all of the final details and arrive they did! Every dancer was there at 4:15! Each couple was given an instruction sheet which contained a number that designated their position on the field and their place in each column. It was breath-taking as these columns of 16 couples lined up on either side of the playing

Meg Simkins

119 Allen Street
Hampden, Mass. 01036

Everything for SQUARE DANCERS

Please send for our Free Catalog

P-700 *Nylon Ruffles*

100 yards of soft Nylon Ruffling is used to trim this very full three skirt nylon "horsehair" bouffant. This is not only a very durable, but beautiful garment. Heavy elastic waistline is double stitched for comfort and long wear.

$21.00



Colors:
White/White ruffles
Hot Pink/Hot Pink ruffles
White/Blue ruffles
White/Multi-colored ruffles
Pink, Blue & Yellow
Black/Black ruffles
Red/Red ruffles
Soft Pink/Soft Pink ruffles
Yellow/Yellow ruffles
Blue/Blue ruffles
Brown/Brown ruffles
Orange/Orange ruffles
Purple/Purple ruffles

Sizes: Small, medium, large
Length: 19" 21" 23"
Please give waist size & length desired

Handling $1.50 each

surface, marched to center field, turned into their individual squares and began the furious activity of square dancing. The late afternoon sun was bright and reflected on the myriad of costume colors as the dancers turned and whirled through the routine creating a kaliedescope of activity and every color known to God and man.

June was shown the button that would have to be pushed to set this spectacle in motion and I reluctantly informed the dancers down on the field that I could not stay to watch them perform because I was expected in Cheyenne, Wyoming at 7:30 to call a dance. One hundred miles of anxiety each way, wondering first what might happen, and secondly what did happen.

But the tape did *not* break! There was *no* rain at half time! 75,000 Bronco fans *did* stay in their seats and *did* enjoy an exhibition of modern square dancing at it's very best!!!

So, if in the future you see a little badge on a square dance floor that has a football helmet and says "Bronco Dancer", please thank the person wearing it for his participation in promoting square dancing and thank him for June and me for a job well done.

(**TRADITIONAL,** *continued from page 14)*
laxed old-time affairs where again, the emphasis is on good times and good sportsmanship. Each Squares-4-Fun dance opens and closes with an old-fashioned waltz. There are a number of mixers each evening so the club's members have an opportunity to meet and dance with each other. There are the traditional squares right out of the Lloyd Shaw manuals, danced exactly the way they were when Shaw re-discovered them during his long years of study and research. A few interesting round dances are added to each program for variety.

"How great it is to dip back into the past once in awhile and enjoy something from another time! How beautiful to see a room full of dancers, the ladies in pretty, long dresses and men in their western togs, doing the old Western Varsouvianna or some of the other dances popular a century ago! How nice to see old courtesies live on! Squares-4-Fun dances end with bows and flourishes and *Thank yous!* Separated partners are returned to their mates with 'thank yous' and friendly handshakes. The climate is warm, the fellowship is close and joy fills the big room in which we dance."

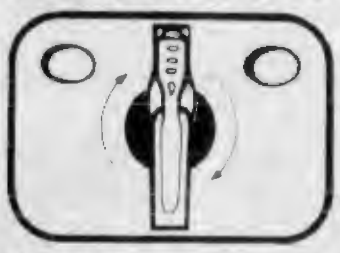
☆ ☆ ☆

What's Dean calling? Well, one of his favorites is a variation of Right Hand Up and the Left Lady Under. In some books I've seen it's called Triple Duck. Here's the call:

First and third bow and swing
Lead right out to the right of the ring
Circle four hands full around
Head gents home to your stamping ground
This leaves the side men at home with a lady on each side. The head men are home without partners.
Forward six and back you blunder*
Left elbow hook and the left lady under
It's a triple duck and you go like thunder
Now form new lines of three
The side gents release the lady on their left arm, step forward and left elbow hook with the opposite man making a line of four. Making an arch with the lady on their right, the line moves forward and the left hand ladies move forward and duck under three arches to end up on the left side of one of the head men. After the third "duck" the two arching ladies are released

BADGE HOLDERS ***for ALL pin-on badges!***

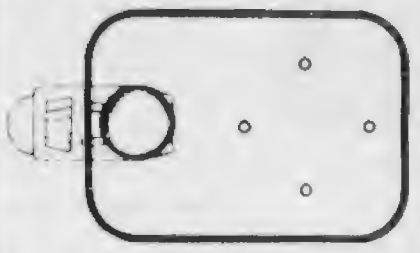
SWIVEL 360° CLIP-ON



® TM REG. U. S. PAT. OFF.

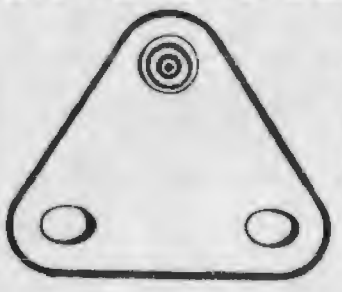
The clip swivels a full 360°—permitting badge to be clipped to any type of garment.

CLIP 'N SNAP



A clip-on for any garment. Snap off the clip—it's a snap-on for a western shirt pocket.

DOUBLE SIDED SNAP-ON



Snaps between, and to both, pocket and pocket flap of a western shirt.

At Your Square Dance Shop and Badge Maker DEALERS: Write for brochure for full information.

Don Hadlock, 24813 Broadmore Ave., Hayward, CA 94544

YOUR OWN CLUB STICKERS

FOR EITHER SIDE OF GLASS

THESE ARE DECAL TYPE STICKERS
wet the decal and transfer to desired surface

MINIMUM ORDER 10
LESS THAN 100—35¢ EACH
100 OR MORE 30¢ EACH

"Send for free catalogue on badges, stickers, accessories, etc."

MAREX Co. Box 371, Champaign, Ill. 61820

the dancers Corner — Everything for the Dancer

Full line of square dance apparel

PETTICOATS: Asst. Colors S, M, L $14, $20, $29
PETTIPANTS: Mid-thigh, rows of lace, Asst. Colors S, M, L, XL $9
DANCE SHOES: Ringo, Majestic, Selva M, N widths

Many more styles and items. Brochure on request. Mail & phone orders filled promptly. Bank cards accepted.

2228 Wealthy SE, Grand Rapids, MI 49506
Phone 616-458-1272

and move into position on the right side of a head man. The right hand ladies will progress clockwise around the square from a side man to a head man, etc. while the progression for the left hand ladies is to the right or counter-clockwise. If you are familiar with the old Forward Six — Right Hand Over and the Left Lady Under figure, the progression for the ladies will be the same. Figure is repeated for a total of four times from*.

(**ADVANCED,** *continued from page 29*)

15. **Transfer the column/Split transfer**
16. **Half breed thru**
17. **Lockit**
18. **Horseshoe turn**
19. **Split square thru**
20. **Chain reaction**
21. **Double star thru/Triple star thru**
22. **Turn and deal**
23. **Ends bend**
24. **Cast a shadow**
25. **Cut the diamond**
26. **Cross over circulate**
27. **Quarter in/Quarter out**

ADVANCED 2 (A-2)

28. **Hourglass formation/Hourglass circulate**

B. & S. SQUARE DANCE SHOP

WRITE FOR A FREE CATALOG

Billy and Sue Miller MAGNET, INDIANA 47555 Phone: (812) 843-5491



DANCER

Ideal for round dancers with a 1½ inch heel. All leather uppers, cushioned insole for comfort. Sizes 5 thru 10 narrow; 4 thru 10 medium; 5 thru 10 wide. Half sizes also. Colors: white, black, red, navy, brown, silver and gold. All colors **$21.75**

Black & White Classic available but no guarantee. **$11.95**
(They will still be the same quality as the original)



MAJESTIC
Glove tanned leather. Sizes 6 thru 12 N; 4 thru 12 M; half sizes. Steel shank for support.
Black, White, Navy, Red
Silver, Gold, Brown
$21.75
Postage $1.25
2 or more $1.00 ea.

The shoe most square dancers wear. ½" heel with elastic binding around shoe. Strap across instep. Also #22 round toe.
Black & White **$17.95**
Yellow, Pink, Red, Hot pink, and Orange **$18.95**
Silver & Gold **$19.95**
Sizes 4 to 10 — Med. and Narrow.
$1.25 Postage
2 or more $1.00 ea.



Ringo

INDIANA ADD 4% SALES TAX

SISSY **SHORTIE** **MID-THIGH** **KNEE LENGTH**



$5.50 **$7.00** or 2 pairs for **$13.00**

STRETCH COTTON PETTI PANTS

With 1¼" nylon lace. The mid thigh has 8 rows of lace and the knee length has 9 rows of lace. These are made for us exclusively and they're made true to size. Colors are: white, lime green, lilac, black, yellow, blue, pink, red, orange, purple, hot pink, kelly, brown, navy, dark purple, multi-color, royal and red, white and blue combinations. Order mid thigh or knee length in S-M-L-XL. Sissy Pants—6 rows of lace. XS-S-M-L. Shorties—3" legs, 8 rows of lace.

Postage 80c — 2 or more 50c ea.



$19.50 plus postage. 35 yd. slips. **$17.50** plus $1.50 postage. 2 or more $1.00 ea.

SLIPS — made by B & S

We have one of the finest 50 yard nylon marquisette flips. Cotton tops, wide elastic band, 4 tiers on 18" and up, 3 tiers on 17" and 24" and up—no returns. Our slips are stiff enough to insure long life. Order 1" shorter than skirt. 18" to 26" by special order. Colors: white, black, blue, pink, yellow, red, hot pink, pale green, lime green and multi-color, turquoise, orange, bright yellow, lilac, royal, red, brown, navy, kelly green, dark purple, red, white combinations or any color combinations of listed colors.



Mona

Unsurpassed and unchallenged by any other petticoat in the world, Mona of Hollywood is the style and quality by which all other petticoats have been measured for more than a third of a century.

Sold exclusively through better square dance shops and western wear stores from coast to coast.

If your dealer doesn't already stock Mona's petticoats and pettipants, suggest he get in touch with us.

After all, you deserve the best.

MONA OF HOLLYWOOD
12990 Branford Street, Suite C
Arleta, California 91331
Phone: (213) 767-3186

Send for catalog and information

Name: _____

Address: _____

City _____ State _____ Zip _____

SQUARE AND ROUND DANCE RECORDS BY MAIL

- *In Business since 1949 at same location.*
- *Same day service on most orders.*
- *Catalog upon request.* *Include $1.00 postage & handling.*
- *One of the largest stocks in the Southwest.*
- *Quantity purchase discounts.*

MAIL ORDER-MASTER RECORD SERVICE

P.O. BOX 7176 • PHOENIX, ARIZONA 85011 • TELEPHONE: (602) 279-5521

(**ADVANCED,** *continued*)

29. **Cut/Flip the hourglass**
30. **Pass and roll/Pass & roll your neighbor**
31. **Mix/(anything) and mix**
32. **Scoot and dodge**
33. **In roll circulate/Out roll circulate**
34. **Trade circulate**
35. **Spin the windmill**
36. **1/4 thru 3/4 thru**
37. **Pass the sea**
38. **Slip — slide**
39. **Motivate**
40. **Switch the wave/line**
41. **Scoot chain thru**
42. **Switch to a diamond/Houglass**
43. **Swing — slither**
44. **Single wheel**
45. **Remake the set-up**
46. **Arky star thru**
47. **Scoot and weave**
48. **Round off**
49. **Trail off**
50. **Zig-zag/Zag-zig**
51. **Recycle (facing couples)**
52. **All 4 couple moves**
 Right & left thru/pass thru
 Star thru/curlique/crosstrail
53. **Peel and trail**



Elmer Sheffield, Jr.



Johnny Jones

RED BOOT ENTERPRISES
Route 8, College Hills
Greenville, Tennessee 37743



Johnnie Wykoff



Don Williamson



Allen Tipton



Cal Golden



Ray & Bea Dowdy

RED BOOT STAR RELEASES

RBS 1249 If I Said You Had A Beautiful Body
by Elmer Sheffield, Jr.
RBS 1250 Coca Cola Cowboy by Johnnie Wykoff

RED BOOT RELEASES

RB 244 Lay Down Beside Me by Johnny Jones
RB 904 I'm So Lonesome, Round by Ray & Bea Dowdy

GOLD STAR RELEASES

GS 710 My Heart Skips A Beat by Cal Golden
GS 402 Ragtime Annie, S.K.G., Hoedown
by Stan Williamson and Red Boot Band

COMING SOON

Heartbreak Hotel
Son of Clayton Delaney
All Around Cowboy
All I Have To Do Is Dream

NEWCOMB®

AVT SERIES

T SERIES®

Typical NEWCOMB Systems
Net Professional Prices

	T-40 BF in Lid $999.85 ($874.87)		
AVT-1270-2HF $489.85	T-40-2BF $1070.90		
AVT-1270-2461 $659.85	T-40-2461 $1189.85 ($1041.12)	T-50-2461 $1349.85 ($1181.12)	
AVT-1270-22629 $719.85	T-40-22629 $1249.85 ($1093.62)	T-50-22629 $1409.85 ($1233.62)	T-100-22629 $1529.85 ($1338.62)
		T-50-2482 $1449.95	T-100-2482 $1569.95
AVT-1270-2DP4 $823.95		T-50-2DP4 $1513.85 ($1324.62)	T-100-2DP4 $1633.85 ($1429.62)

Check T-SALES Co. (SPECIAL PRICES) before you buy. Subject to availability at the time you place your order. Ask about models not listed. Trade-ins considered.

NEWCOMB — For over 40 years the leader in the industry — has none to compare with it in excellence of sound, durability of construction, ease of operation, and the wide range of features available to enhance the professional caller's performance. If you're ready for the best, you're ready for a NEWCOMB. Don't settle for less.

WHILE THEY LAST

We may be able to fill your order out of our existing stock. This is all new equipment from the factory and in some cases our remaining costs are well below today's prices. Decide what you need, then check our availability and price when you're ready to buy.

EDCOR WIRELESS

We carry and stock the best available today in wireless systems at surprisingly competitive costs. Ask us for info and prices before you pay more. New electret mics, single channel receivers, diversity systems (no more drop outs), etc.



Authorized Sales and Service

T-Sales Co.
2880 LBJ Suite 316
Dallas, Texas 75234

call anytime

days nights weekends

Frank and Donna Traver
Telephone (214) 243-2291

LET YOUR SQUARE DANCE CLOTHIER HELP YOU Dress for the Dance



More than 28,000 copies of SQUARE DANCING Magazine are mailed out to subscribers every month. That means that for only $10.00 per month, a clothing store dealer may reach in the neighborhood of 80,000 square dancers — all potential clothing buyers. If you're interested in a listing write to Dress for the Dance, SQUARE DANCING Magazine, 462 N. Robertson Boulevard, Los Angeles, California 90048.

* **ALABAMA**

WAITE'S SQUARE DANCE & WESTERN WEAR
7925 Highway 90 West
Theodore, Ala. 36582

* **ARIZONA**

ARROWHEAD TRADING POST
P.O. Box 135 204 N. Hwy 89-A
Sedona, Az. 86336

* **CALIFORNIA**

CALICO COUNTRY
1722 "C" Sweetwater Rd.
National City, Ca. 92050

ELAINE'S
11128 Balboa Blvd.
Granada Hills, Ca. 91344

THE JUBILEE SQUARE DANCE & WESTERN WEAR SHOP
71 N. San Tomas Aquino Rd.
Campbell, Ca. 95008

McCREERY DANCE WEAR
214 Iowa Ave. (Highgrove)
Riverside, Ca. 92507

THE PROMENADER
4690 Convoy St.
San Diego, Ca. 92111

ROMIE'S SQUARE DANCE & WESTERN WEAR
3827 El Cajon Blvd.
San Diego, Calif. 92105

* **COLORADO**

CAROL'S SQUARE DANCE CORRAL
1672 So. 21st St.
Colorado Springs, Co. 80904

DORIS' SQUARE DANCE AND WESTERN WEAR
8575 W. Colfax
Denver, Colo. 80215

* **FLORIDA**

CHEZ BEA SQUARE DANCE CREATIONS
650 N.E. 128th St.
North Miami, Fla. 33161

ELAINE'S KOLLECTIONS
2030 N. 12th Ave.
Pensacola, Fla. 32503

JAN'S SQUARE DANCE SHOP, INC.
4027 W. Kennedy Blvd.
Tampa, Fl. 33679

LENORE'S PETTICOATS
P.O. Box 607
Deland, Fl. 32720

PROMENADE SHOP
4200F 62nd Ave. N.
Pinellas Park, Fl. 33565

THE QUALITY WESTERN SHOP
1894 Drew St.
Clearwater, Fla. 33515

THE SQUARE FAIR SHOP
7408 Atlantic Blvd.
Jacksonville, Fla. 32211

* **GEORGIA**

C & M WESTERN WEAR
3820 Stewart Rd.
Doraville, Georgia 30340

* **ILLINOIS**

COUNTRY FASHIONS
5239 N. Harlem Ave.
Chicago, Il. 60656

DON'S SQUARE DANCE APPAREL
107 E. Sangamon Avenue
Rantoul, Il. 61866

THE MAREX CO.
506½ W. Columbia
Champaign, Il. 61820

OBIES WESTERN & SQUARE DANCE FASHIONS
614 S. Lake St. (Rt. 45)
Mundelein, Il. 60060

SQUARE DANCE ATTIRE
7145½ W. Belmont
Chicago, Il. 60634

* **IOWA**

VIK-ARDIE'S SQUARE DANCE SHOP
2008 Bennett
Des Moines, Iowa

* **KANSAS**

DOROTHY'S SQUARE DANCE SHOP
3502½ Strong Ave.
Kansas City, Ks. 66106

LE-RE SQUARE DANCE SHOP
1622-24 Geo. Washington Blvd.
Wichita, Kansas 67211

THE SQUARE DANCE SHOPPE
2527 W. Pawnee
Wichita, Kan. 67213

* **LOUISIANA**

DANCE RANCH
Carrollton Shopping Center
New Orleans, La. 70118

* **MAINE**

WHEEL AND DEAL SHOP, INC.
Rt. 115, Yarmouth Rd.
Gray, Maine 04039

* **MARYLAND**

DIXIE DAISY SQUARE DANCE & WESTERN WEAR
1355 Odenton Rd.
Odenton, Md. 21113

KROENING'S OF BALTIMORE
4313 Harford Rd.
Baltimore, Md. 21214

* **MASSACHUSETTS**

DOUBLE W DANCE WEAR and WARES
1172 Edgell Road
Framingham, Mass. 01701

* **MICHIGAN**

ARROWHEAD WESTERN
433 North Washington
Royal Oak, Michigan 48067

THE DANCERS CORNER
2228 Wealthy SE
Grand Rapids, Mich. 49506

RUTHAD PETTICOATS AND PANTIES
8869 Avis
Detroit, Michigan 48209

* **MINNESOTA**

PALOMINO SQUARE DANCE SERVICE
7738 Morgan Ave So.
Minneapolis, Mn. 55423

Dress for the Dance

STORES handling square dance clothing are invited to write SQUARE DANCING regarding a listing on this page.



* **MISSOURI**

WESTERN SQUARES INTERNATIONAL
13530 Tesson Ferry Rd.
St. Louis, Mo. 63128

* **MONTANA**

CONARD'S SQUARE DANCE SHOP
710 - 3rd Avenue N.
Lewistown, Mt. 59457

* **NEW JERSEY**

THE CORRAL
41 Cooper Ave.
West Long Branch, N.J. 07764

MADELYN FERRUCCI CREATIONS
Brewster & Lake Rds.
Newfield, N.J. 08344

* **NEW MEXICO**

A & H SQUARES & FLARES
5517 Central Ave., N.E.
Albuquerque, N.M. 87108

* **NEW YORK**

DO PASSO
203 Vermont St.
Buffalo, N.Y. 14213

IRONDA SQUARE DANCE SHOPPE
759 Washington Ave.
Rochester, N.Y. 14617

PEARL'S WESTERN FASHIONS
Dawes Ave.
Clinton, N.Y. 13323

SKY RANCH SADDLERY
109-111 So. Main St.
Central Square, N.Y. 13036

THE COSTUMER
444 State Street
Schenectady, N.Y. 12305

* **NORTH CAROLINA**

PEARL'S OF RALEIGH
2109 Franklin Rd.
Raleigh, N.C. 27606

WHEEL AROUND COUNTRY WESTERN WEAR
1116 S. Glenburnie Rd.
P.O. Box 3055
New Bern, N.C. 28560

* **OHIO**

DART WESTERN SHOPPE
1414 E. Market
Akron, Ohio 44305

F & S WESTERN SHOP
1553 Western Ave.
Toledo, Ohio 43609

M & H WESTERN FASHIONS
13002 Lorain Ave.
Cleveland, Ohio 44111

SQUARE TOGS
11757 Hwy. 42
Sharonville, Ohio 45241

* **OKLAHOMA**

HALE'S ENTERPRISES
7932 E. 21st St.
Tulsa, Ok. 74129

* **OREGON**

PROMENADE SHOP
11909 N.E. Halsey
Portland, Or. 97220

* **PENNSYLVANIA**

FORD'S FLUTTER WHEEL FASHIONS
1630 Lilac Drive
W. Middiesex, Pa. 16159

SWINGIN' SQUARE SHOP
1614 MacDade Blvd.
Folsom, Pa. 19033

TINGUE'S SQUARE WEAR
1987 Yale Ave.
Williamport, Pa. 17701

* **SOUTH CAROLINA**

MARTY'S SQUARE DANCE FASHIONS
404 Cherokee Dr.
Greenville, S.C. 29615

* **TENNESSEE**

THE DO-SI-DO SHOP
1138 Mosby Rd.
Memphis, Tenn. 38116

NICK'S WESTERN SHOP
245 E. Market St.
Kingsport, Tenn. 37660

* **TEXAS**

THE CATCHALL
1813 Ninth Street
Wichita Falls, Tx. 76301

C BAR S SQUARE DANCE APPAREL & RECORDS
5632 E. Mockingbird Ln.
Dallas, Tx. 75206

FAWCETT'S SQUARE DANCE SHOP
412 W. Sam Houston
Pharr, Tx. 78577

ONELL'S APPAREL AND RECORDS
4818 Louisville Ave.
Lubbock, Tx. 79413

THE SQUARE DANCE SHOP
1602 S. Monroe
Amarillo, Tx. 79102

TOGS FOR TAWS
Rte. 10, Box 487
Tyler, Tx. 75707

* **VIRGINIA**

BETTY'S BITS & PIECES
1120 Westbriar Drive
Richmond, Va. 23233

PETTICOAT CORNER
The Wigwam Antique Village
Hwy. One Northe
Richmond, VA 23060

SQUARE-ROUNDER
Square-Rounder Building
Goshen, Va. 24439

WHEEL & DEAL SQUARE DANCE SHOP
7517 Centreville Rd.
Manassas, Va. 22110

* **WASHINGTON**

RILEY'S RANCH CORRAL
750 Northgate Mall
Seattle, Wa. 98125

* **CANADA**

BUCKLES & BOWS
320 Dundurn St. S.
Hamilton, Ont., Canada L8P 4L6

CHRISTINE'S SQUARE DANCE FASHIONS
232 Harcourt Street
Winnipeg, Manitoba, Canada R3J 3H3

McCULLOCH COSTUME & DANCEWEAR CENTER
1034 Dundas St.
London 31, Ontario, Canada

SQUARE DANCE DATE BOOK

Dec. 7-8 — Fumblin' Feats Festival, Palo Verde High School Auditorium, Blythe, California
Dec. 7-9 — EASDC Winter Jamboree, Darmstadt, Germany
Dec. 16 — Callers Guild 31st Annual Christmas Gala, Sheraton-West Port Inn, St. Louis, Missouri
Dec. 26-Jan. 1 — Lloyd Shaw Foundation Winter Dance Week, Peaceful Valley, Colorado
Dec. 29 — End of Year Dance, Moose Ballroom, Patton, Pennsylvania
Dec. 31 — New Year's Eve Special, 1st Presbyterian Church Fellowship Hall, Arkadelphia, Arkansas
Dec. 31 — New Year's Eve Dance, Promenade Hall, Harrisburg, Arkansas
Dec. 31 — New Years Eve Fling, Guards Armory, Canon City, Colordo
Dec. 31 — New Year's Eve Party, Allemande Hall, Chattanooga, Tennessee
Dec. 31 — Ring in the New, Kaiser Steel Gym, Fontana, California
Dec. 31 — Hi Flyers New Year's Eve Dance, St. Marks, Lincoln, Nebraska
Dec. 31 — Dance in the New Year, Parrish Ranch, Longmont, Colorado
Dec. 31 — New Year's Eve Dance, North Lonsdale United Church, North Vancouver, British Columbia
Dec. 31 — Happy New Year Roanoke Valley S/D Inc., William Fleming High School, Roanoke, Virginia
Dec. 31 — BSDA New Year's Eve Dance, Fultondale Community Center, Birmingham, Alabama
Dec. 31 — Thousand Oaks B 'n' B's Gala New Year's Eve, Borchard Center, Newbury Park, California
Jan. 10-12 — 3rd Annual January Jubilee, Philadelphia Sheraton Hotel, Philadelphia, Pennsylvania
Jan. 18-21 — Southern Arizona S/R Dance Festival, Tucson, Arizona
January 26 — Star Promenaders January Jamboree, Teamsters Hall, Little Rock, Arkansas
Jan. 31-Feb. 2 — 16th Annual Aloha State Convention, Neal Blaisdell Center, Honolulu, Hawaii

(**WORLD,** *continued from page 39)*
will include workshops on squares and rounds as well as an evening dance. Featured caller is Jim Randall, with rounds by Bill and Joan Montney.

The 31st Annual Jamboree by the Sea, sponsored by Palomar Square Dance Association, will be held February 1-3, 1980, at the Community Center in Oceanside. 30 callers and cuers are on the program. Ample R.V.

CHINOOK RECORDS

Produced by
Yvonne Clendenin
7915 N. CLARENDON AVE.
PORTLAND, OR. 97203


Gordon Sutton


Jim Davis

C-028 KISSES FOR ME
by Gordon Sutton
C-027 HANDCUFFED TO A HEARTACHE
by Jim Davis
C-026 I'VE ALWAYS BEEN CRAZY
by Jet Roberts
C-029 WHAT IN HER WORLD
by Daryl Clendenin
C-025 HARVEST MOON
by Daryl Clendenin

C-024 PAID IN ADVANCE
by Randy Dibble

ROUNDS
C-1003-A JAILHOUSE
by Ray & Betty Hanna
C-1003-B TONIGHT
by Koko & Gordon Sutton

Order Direct or from your nearest Record Dealer



Jay Henderson

scope – *big mac records*

Happy Holidays to all from the staff at Scope — Big Mac Records

New Releases
Big Mac 007 Gypsy Man
Called by Jay Henderson
SC 644 Shanty Town
Called by Don Pfister



Don Pfister

Recent Releases
SC 643 Angelina — Ron
SC 642 Don't Back a Man Into A Corner — Ron
SC 641 Deed I Do — Mac
SC 640 Sister Kate — Ron
SC 607 Mele Kalikimaka — Don **(Hawaiian Christmas Song)**

BM 006 New York — Jay
BM 005 Grass Won't Grow — Jeanne
BM 003 Back on My Mind Again — Jay
BM 001 Smoke Smoke

P.O. BOX 1448, SAN LUIS OBISPO, CA. 93406

parking and motels nearby. Alan and Marilyn Boe are General Chairmen.

CANADA'S SECOND NATIONAL

Ottawa is the focal point for the 1980 Canadian Convention to be held next August 7, 8 and 9. Dancers are expected from New Zealand, Australia, Japan, England, Germany and the United States. Many items of interest are planned for the three days with the highlight being the presentation of a different pageant each evening at 7:00 o'clock. An after-party wind-down will also take place each night starting at 11:00 p.m. Add to this plenty of good dancing, discussion groups and a fashion show and you have an irresistible package.

Ottawa boasts beautiful scenery as well with miles of lovely parkways. The daily Changing of the Guard ceremony also attracts thousands each summer. A dance is being planned to take place on Parliament Hill immediately following the ceremony.

For information write Convention 1980, Box 1980, Station B, Ottawa, Ontario, Canada K1P 5R5.

FOUR BAR B RECORDS, Inc.



Mike Sikorsky



Bob and Barbara Wilder



Marv Lindner

SINGING CALLS:
4B-6001 TULSA TIME — Bob
4B-6002 PAINTIN' THIS OLD TOWN BLUE — Bill
4B-6004 BACK ON MY MIND AGAIN — Bob
4B-6005 OLE SLEW FOOT — Bill
4B-6006 SWEET MELINDA — Bob
4B-6008 ROLY POLY — Mike
4B-6010 RED BANDANA — Marv
4B-6011 FORTY MILES FROM POPLAR BLUFF — Bob
4B-6012 I WILL SURVIVE — Bill
4B-6013 "GHOST" RIDERS IN THE SKY — Mike
4B-6014 WILL YOU BE LOVIN' ANOTHER MAN — Bill
4B-6015 KENTUCKY IN THE MORNING — Bill

ROUND DANCE
4BR-6009 I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME — Bob & Barbara Wilder

PATTER
4B-6003 OZARK ROMP — Flip Called — Bill & Bob



Bob Carmack



Bill Owsley

– *featuring* – The Quality Sound by **The Bradsmen**

Box 7-11 **Macks Creek, MO 65786** **(314) 363-5432**

The S/D Shopper's Mart

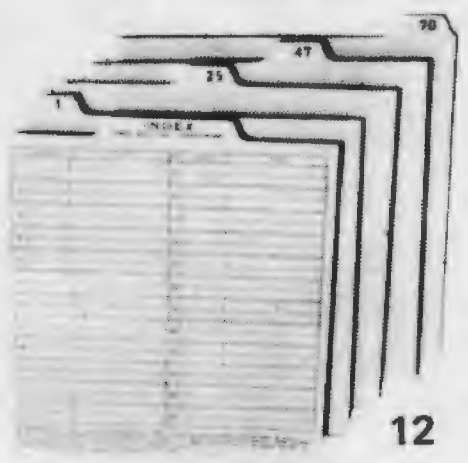
See box at far right for separate postage charges on most of these items.



1 2 PLUS



10



12

10. Plastic Record Sleeves ($12.50 per 100, plus $2.00 postage)

12. Record case index divider cards ($3.25 per set plus $1.50 postage)



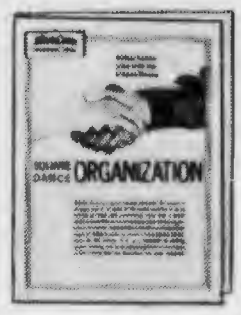
13



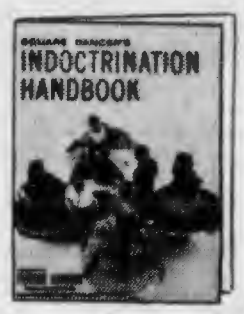
14



15



3



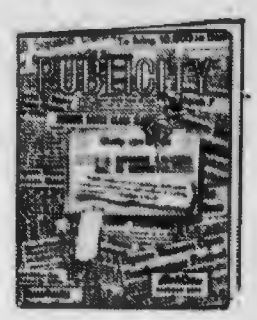
4



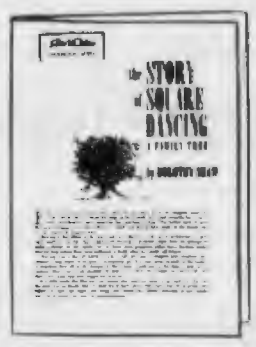
5



6



7



8



9

HANDBOOK LIBRARY

1. Basic Movements (30¢ each, $20.00 per 100)

2. Extended/Mainstream Basics (30¢ each, $20.00 per 100)

Plus Movements Handbook (30¢ each; $20.00 per 100)

3. Club Organization (50¢ each)

4. Indoctrination (30¢ each, $20.00 per 100)

5. One-Night Stands (50¢ each)

6. Party (Planning) Fun (50¢ each)

7. S/D Publicity (50¢ each)

8. The Story of Square Dancing — Dorothy Shaw (50¢ each)

9. Youth in Square Dancing (50¢ each)



18



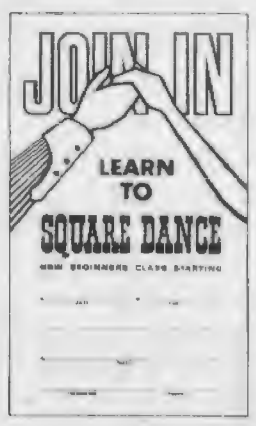
19



20

21





22

13. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.25; Add 25¢ for each additional binder)

14. Non-Dancer Promotional Four-page Flyer ($3.00 per 100; $20.00 per 1000) (Postage $1.00 per 100)

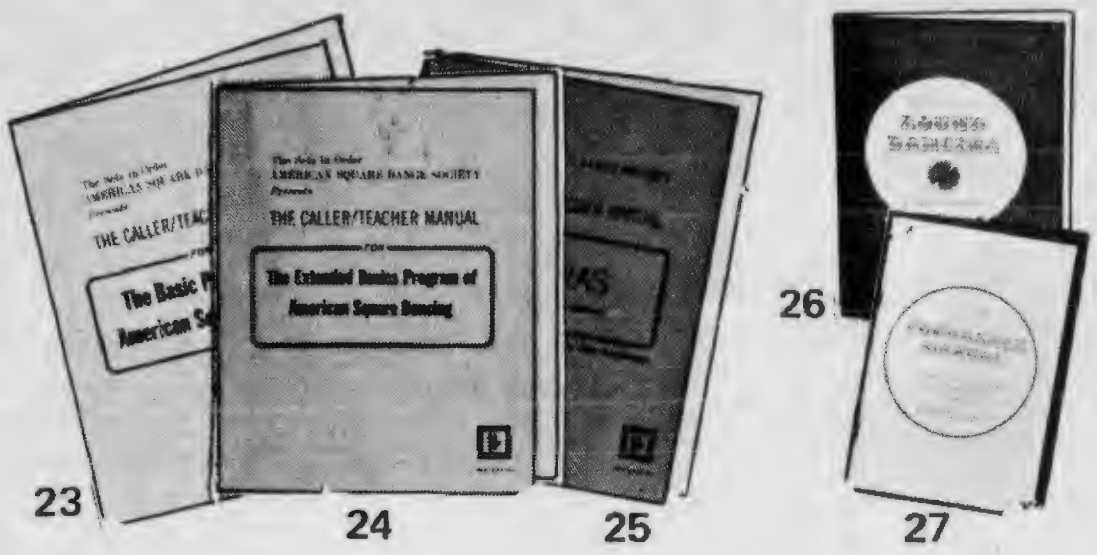
15. Basic Check Lists — Corresponding to the 2 Basic Handbooks ($1.00 per dozen) (Postage 40¢)

18. & 19. Temporary Name Tags indicate 18 or 19 ($2.75 per 100; minimum order 100) (Plus 50¢ postage per 100)

20. Learn to Square Dance Poster (black & red ink) ($1.50 per dozen; minimum order 12) (Plus 50¢ postage per dozen)

21. Learn to Square Dance Poster (black & white) $1.00 per dozen; minimum order 12) (Plus 50¢ postage per dozen)

22. Learn to Square Dance Post Cards ($2.75 per 100; minimum order 100) (Plus 65¢ postage per 100)



23. Caller/Teacher Manual for the Basics ($5.00)

24. Caller/Teacher Manual for the Extended Basics ($5.00)

25. Caller/Teacher Manual for Contra Dancing ($5.00)

26. American Round Dancing – Hamilton ($2.50)

27. Round Dance Manual – Hamilton ($5.00)

IMPORTANT–POSTAGE COSTS

Please add the following postage on items listed:

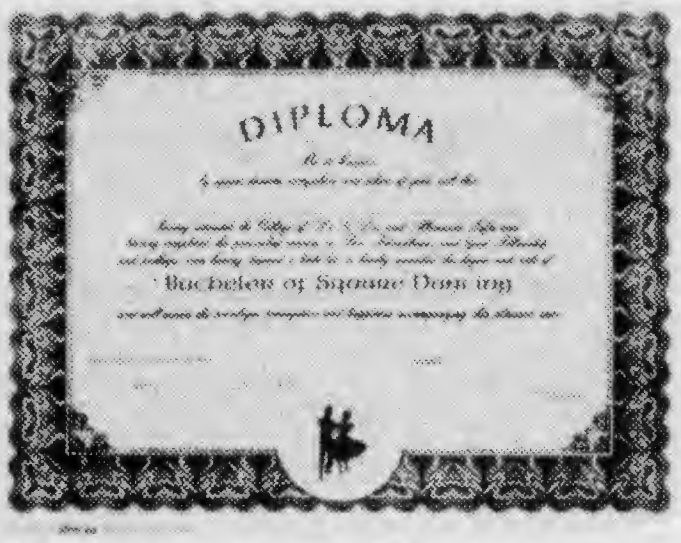
ALL HANDBOOKS (1-9) 1 book 27c; 2-10 60c; 11-30 90c; 31-50 $1.35; 51-100 $2.30; Over 100 $2.30 plus 1c each additional Handbook.

ALL MANUALS add 60c each.

DIPLOMAS (either Square or Round Dance) 1-10 50c; 11-20 65c; 21-50 $1.00; 51-100 $1.20.

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 80c for 1, $1.05 for 2 or 3; $1.25 for 4. Add 15c additional postage for each record over 4.

NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.



28
29



30



31

28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each)

29. Round Dance Diplomas – Minimum order 10 (10¢ each)

30. Microphone Cozy ($7.80 plus $1.00 postage)

The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $5.95 each. LP 6001 - Level 1; LP 6002 - Level 2; LP 6003 - Level 3; LP 6501 - Party Dancing to Level 1

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

No.	Qty	Description	Cost Each	Total

No.	Qty	Description	Cost Each	Total

Please include postage. See box above.

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of $8.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME _____

ADDRESS _____

New ☐ Renew ☐

CITY _____ STATE _____ ZIP _____

Calif. add 6% Sales Tax
(on purchases other than subscriptions)

Total Amount (Enclosed) $ _____

fashion feature



This month, a nod to the petite square dance lady. Our model, Margaret Marcotte, is just under five feet tall and yet her dress designs are delightfully attractive to her height and figure. Selecting a pink polyester crepe fabric with a white hibiscus print, Margaret has used a pleated skirt and repeated the pleating on the three-inch ruffle at the neckline. The ruffle and swirly hemline are finished with a single row of white crochet stitching which can be done with a commercial-type sewing machine.

Rochester Shoes Has



Square Dancing Shoes for Women

Prancers® **$12.90**

BEST VALUE IN SQUARE DANCE SHOES

Brown and Black Patent
White, Black, Red, Navy,
Gold or Silver
N-M-W Widths



STYLE D

For the Round Dancer

THEATRICAL **$15.90**

White or Black
N-M WIDTHS
Full Leather Sole

COMPARE AT $19.



STYLE E



STYLE F

Selva **$16.90**

Full Leather uppers and soles

WHITE	N-M Widths
RED	M Width
BLACK	M Width
SILVER	M Width

Every order guaranteed for fit and wear. If not satisfied return for full refund (plus postage) or replacement.

STYLE	SIZE	WIDTH	COLOR	2nd Color Choice	PRICE

Total Price of Merchandise _____

Check one:

Check Enclosed

MASTER CHARGE

BANK AMERICARD

Postage and Handling _____

Add $1.75 Per Pair _____

TOTAL AMOUNT _____

Card Expires

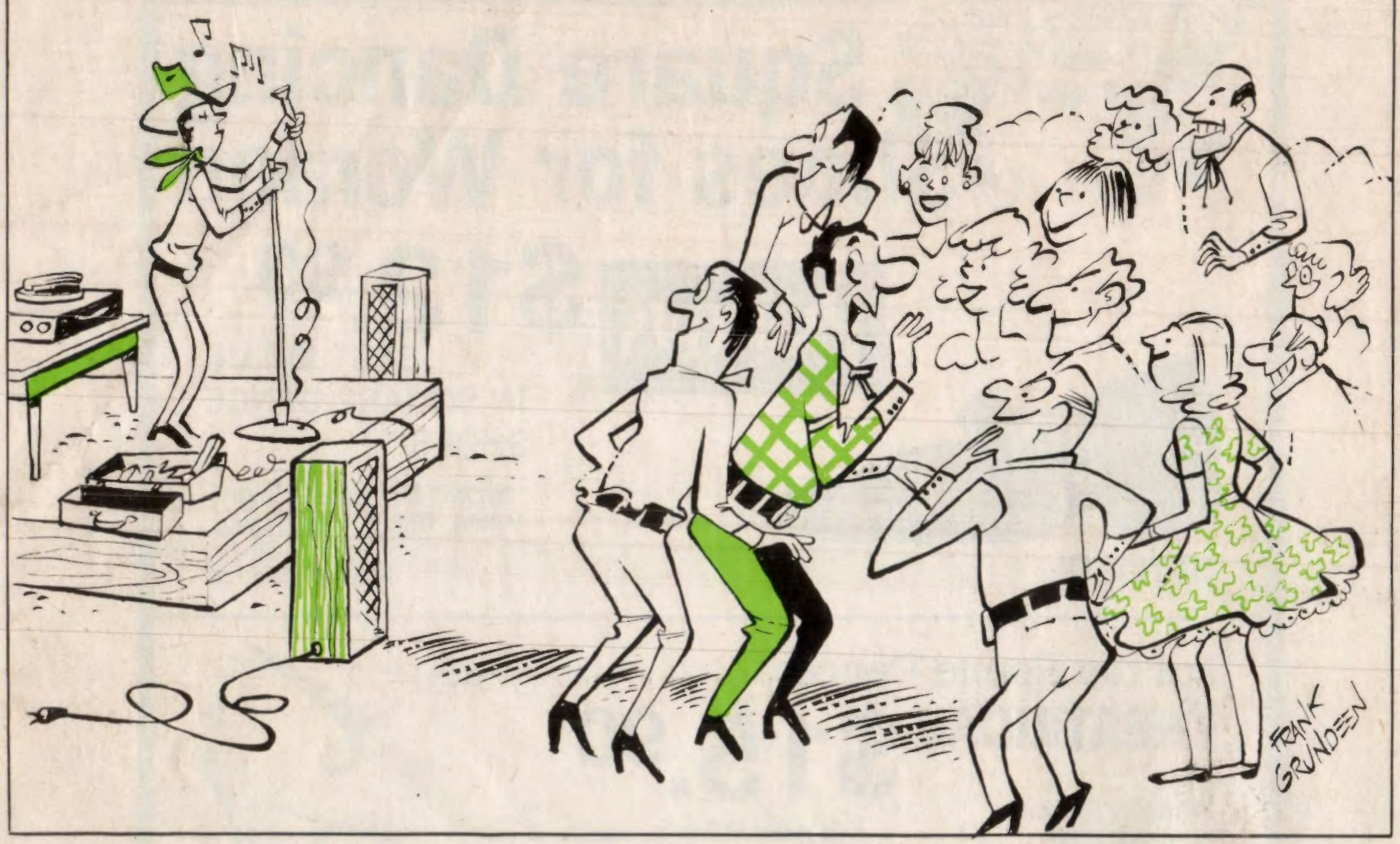
Name _____

Address _____

City/State/Zip _____

Prices guaranteed until Feb. 1, 1980

MAIL ORDER TO:
ROCHESTER SHOE STORES
K-Mart Plaza
Mattydale, New York 13211



"Let's really confuse him tonight . . . We'll dance what he calls."

The BEST SQUARE SHOE in All America

At This Price

COMPARE AND YOU'LL AGREE

$35.00



Widths A-B-C-D-E-EE-EEE
Sizes 6-12
Colors — Black orBrown
We pay postage anywhere

All Leather — Top Quality

GORDON BROTHERS

2488 PALM AVE.

BOX 841 - HIALEAH, FLORIDA 33011